A New Tutor for the VIOLIN,

in which is introduced Principal Rules or Rudiments of

Music

a Sett of Progressive Examples and

SIX CAPRICIOS,

from the most easy to the most difficult passages;

Composed by

F. H. BARTHELEMON,

for the Improvement of the Lovers of that Instrument.

Entd. at Sta. Hall.

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F. H. Barthelemon

Preface or Introduction

MUSIC being fo generally practised in this present Age, and fo many excellent Compositions for the Instrumental part of it, (as well as the Vocal) having within these Sixty years appeared in the musical world, the VIOLIN being particularly the Instrument the most ftudied, and as the excellent pieces of Music from CORELLI'S GEMINIANI'S and TARTINI'S divine Compositions, to the present angelical labours of the deservedly Celebrated HANDEL and HAYDN, have been instrumental to the improvement of the Lovers of that delightful Instrument, Finding that a proper TUTOR for it was wanted to introduce the PERFORMER to the Ancient as well as Modern Authors, I take the liberty to offer this BOOK to the PUBLIC, in which Examples are introduced from the GAMUT, and from the most easy, to the most difficult Pafsages for the Violin.

So much has been faid in praise of Music by Ancient and Modern Authors, that I will not trouble the World with many words on this Heavenly Science, but I think that every one who is enobled with a Soul for it, should not fpare any pains to enquire into, and to acquire a Knowledge of the Divine Harmony of the pleasure they enjoy. I shall here introduce a few words of the Rev^d. Thos. Salmon, in his Work entituled,

A PROPOSAL TO PERFORM MUSIC, &c. &c. Published in London 1688.

which will suit the present day, and is as follows.

"Is it not the duty and Felicity of a Rational Being, to consider how the whole System
"of the world is framed in Consort. How Musical Instruments observe their Arithmetical
"Laws, all the little meanders of the Ear faithfully conveying the organized Sounds, and the
"Soul of Man made to receive the delight, before he himself knows from whence it comes."

Thus this Author fpeaks concerning the Theoretical part of Music, and particularly concerning mathematical proportions. I shall here also add what he fays on the practical part.

"That except the Voice, the Instrument be well in Tune, the best Composition that was ever made
"will never please; and what is to be IN TUNE, but for every Note to bear a due Proportion
"of Music to one another.

"The proportions of Music are two-fold; 1st. In respect of TUNE, and 2dly. in respect of TIME;

the

"the latter of these is certainly very considerable, but were it never ſo well done for TIME, "and the proportion of TUNE neglected, it could signifie nothing; none will pretend to make "music by playing good Time, except the Instrument and Voice be in Tune."

However 'till both these Fundamental Points be observed with Exactneſs and Excellency, Modern Music as well as Ancient will ſuffer in the Performance, and the good effect it should have will be rendered Ineffectual.

I shall not here give an account of all the accurate proportions, for which the Ancients contend for, nor their little inharmonical Distances whereof their more curious Music did consist, in which they were far behind our present Style of Music which it must be allowed, also owes much to them; but hope that the following EXAMPLES and CAPRICIOS may ſerve for the improvement of the Lovers of the Violin, and be instrumental to lead the Student to an exact and powerful Peformance of both Ancient and Modern Compositions.

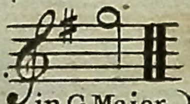
N.B. To find in what key any piece of Music is composed.

The most common way to find the Key is to look at the last note in the Baſs of a piece of Music, either Solo, Leſson for the Piano Forte, Trio, Quartetto, Concerto, Song or Chorus; but the most ſcientific way is by observing what Sharps or Flats are after the Cliff, either in the Treble or the Baſs.

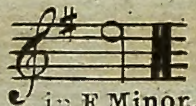
the Seven Sharps are F C G D A E B; and the Seven Flats are back these Sharps B E A D G C F.

the Key is a note higher than the last Sharp in a Major Key, and a note lower than the last Sharp in a Minor Key.

Example with one Sharp.

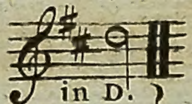


in G Major. a note higher than F.

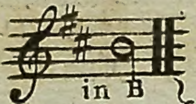


in E Minor. a note lower than F.

with two Sharps



in D. Major.

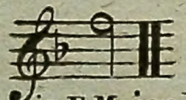


in B Minor.

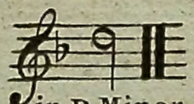
the ſame of all the SHARPS.

with FLATS, the Key in MAJOR is a 5th. higher than the last FLAT, and a 3d. higher in a MINOR.

Example with one Flat.

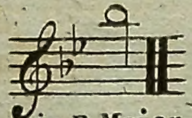


in F Major. a 5th. higher than B.

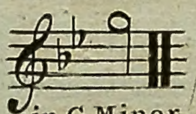


in D Minor. a 3d. higher than B.

with two Flats.



in B Major. a 5th. higher than E.



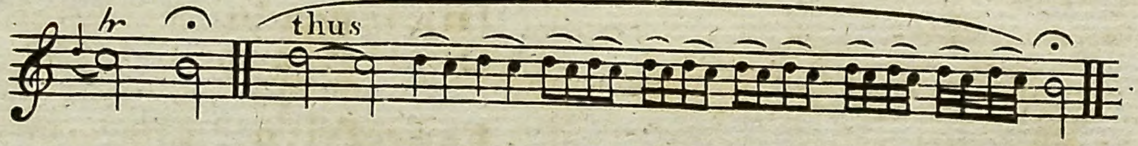
in G Minor. a 3d. higher than E.

the ſame of all the FLATS.
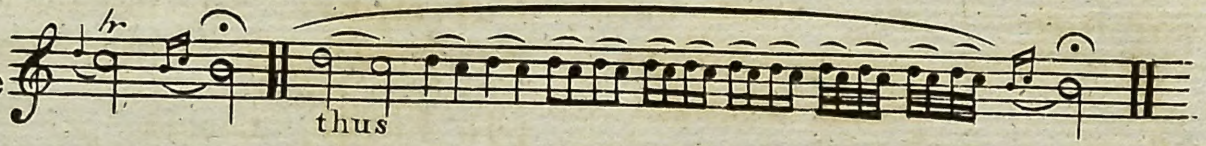
Without SHARPS or FLATS the Key is C in Major, and A in Minor, which is a 3d. lower than C. consequently the Key Minor (in Sharp or Flat) is a 3d lower than the Major Key.

of GRACES.
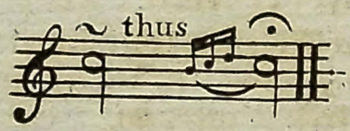
a Shake
Example



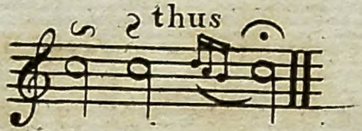
a turned Shake
Example



a Turn under the Note
Example



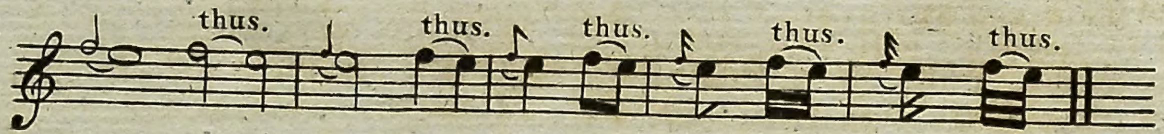
a Turn over the Note
Example
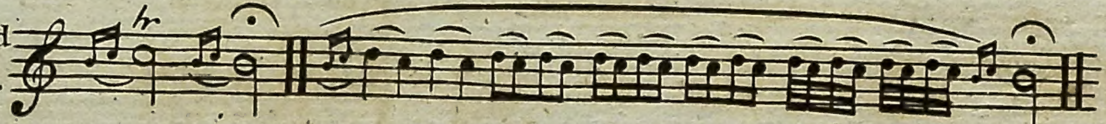


of APPOGGIATURAS.

An Appoggiatura is a ſmall Note taking half the value of the note that follows.

Example



a prepared and turned Shake. **Example.**



Explanation of Italian Words and Expreſsions made use of in Music.

Adagio, very Slow.
Adagietto, not too Slow nor too Quick.
Andante, not too Slow but in an easy time.
Andantino, a little faster than Andante.

Allegretto, a little Chearful.
Allegro ma non troppo, Chearful, not Quick.
Allegro Moderato, Moderately Chearful.
Allegro, with Chearfulneſs.

piu Allegro, a little faster.
Allegro aſsai, rather Quick.
Allegriſsimo, very quick.
Arpeggio, moving the Bow and ſluring the notes over three or four Strings to make harmony.
Arpeggiato, the ſame as Arpeggio.
All' loco, the hand as before ſhifting.
All' suo loco, the ſame as All' loco.
Affettuoso, with affection or expreſsion.
Ad Libitum, at pleasure or at will.
Bis, twice over.
Basta, enough, or ſtop.
Bastante, the ſame as Basta.
Brillante, with Spirit.
Cadenza, a Grace of ſeveral notes at the end of a piece of Music either ſlow or quick.
Cantabile, in a singing ſtyle, and ſlow.
Calando, decreasing.
Capriccio, a fanciful piece of Music.
Cembalo, Harpsichord.
Concerto, for ſeveral Instruments with Solos for one.
Concerto Groſso, the ſame as Concerto with Solos ſometimes for one or more Instruments.
Concertante, the ſame as Concerto, but for ſeveral Instruments.
Con Brio, with Spirit.
Con moto, with ſome motion.
Coll' arco, with the Bow.
Con Espreſsione, with expreſsion.
Con Variazione, with Variation.
Con Variazioni, with Variations.
Con Spirito, with Spirit.
Con Gusto, with Taste.
Coro, Chorus.
Crescendo, increasing.
Contra-baſso, Double Baſs.
Da Capo, to the Beginning of the Movement.
Da Capo sino all' Fine, to the Beginning till the End.
Dolce, Soft.
Diminuendo, decreasing.
Duetto, a piece of Music for two Voices or two Instruments.
Espreſsivo with expreſsion.
Extempore, playing from fancy.
Fandango, in the Spanish ſtyle or a Spanish Dance
Forte, Loud.
piu Forte, Louder.
Fortiſsimo, very Loud.
Fuga, a Fugue.
Fugato, in the ſtyle of a Fugue.
Fine, the end.
Finito, ended.
Finale, the last Movement of a piece of Music, in general lively.
Grave, very Slow.
Giga, in the gig ſtyle in $\frac{6}{8}$.
Largo, very Slow.
Larghetto, not ſo ſlow as Largo.
Lento, Slow.
poco Lento, a little Slow.
Lentamente, the ſame as poco Lento.
Legato, Sluring the Notes.
Legature, Binding Notes what is also called Sincopation.
Maestoso, with Majesty.
Maggiore, in a Major Key.
Minore, in a Minor Key.
Mezzo forte, not too loud, and ſofter.
Moderato, with moderation.

con Moderazione, with Moderation.
Obligato, a Solo Part.
Ottava, an Octave.
Ottava alta, an Octave higher.
Ottava baſsa, an Octave lower.
Piano, Soft.
Pianiſsimo, very Soft.
Piano forte, - an Instrument to expreſs music ſoft and loud.
Pizzicato, pinching the String with one finger.
Primo, first.
Poloneze, or Polonaise, a Polish Dance.
da Prima, as the first ſtrain.
Preludio, a Prelude.
Primo Violino, 1st Violin.
Presto, very quick.
Prestiſsimo, extremely quick.
Quartetto, - a Piece of Music for four Voices, or four Instruments.
Quintetto, - ditto for five Voices, or five Instruments.
Rallentando, decreasing the Time.
Ritornello, Simphony of a Song. &c.
Rinforzo, increasing.
Rinforzando, increasing the ſound.
✱**Rondeau**, — a Piece of Music returning to the 1st Strain or ending with the first Subject. that word is French
all' Rondo, return to the 1st Strain as before.
Sextetto, - a Piece of Music for six voices or for six Instruments.
Solo, - a Piece of Music for one Instrument whilst the Baſs accompanies.
Sonata, - the ſame as Solo either for one, two or more Instruments.

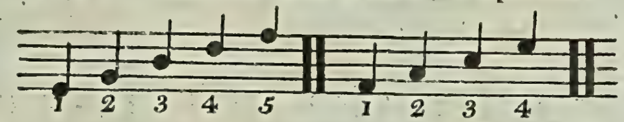
Sostenuto, ſustain the notes.
Staccato, - playing ſmart or ſhort notes either loud or ſoft.
Smorzando, — ending ſofter or decreasing the ſound.
Scherzo, very lively.
Spirituoso, with Spirit.
Tasto Solo, - an holding note in the Baſs, without Chords, whilst the Melody is going on.
Thema, or Tema, - the Theme or Subject, or an Air for Variations.
Tempo di Minuetto, Minuett Time.
Tempo di Prima, as the 1st Time.
a Tempo, in Time.
Tempo di Pollonaise, or Polloneze, in the Pollish Style.
Terzetto, - for three Voices or three Instruments.
Trio, the ſame as Terzetto.
Tremando, trembling the notes.
Trillo, a Shake.
Trillando, shaking or with Shakes.
Violino, Violin.
Violino obligato, — with Solos for the Violin.
Violino Principale, ditto.
Viola, tenor Violin.
Viola di gamba, Baſs Viol.
Violoncello, Baſs.

✱ I had the pleasure, in 1763 (which is the first year I came to England) to Compose the first Rondeau with stops, from which the present Style of Rondeau in music has been adopted in Europe; this idea was given me in Paris in 1762 in a conversation which I had with the celebrated Author Diderot, who wished the Rondeau in Poetry was imitated in Music.

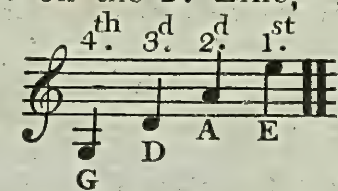
Principal Rules *or* Rudiments *of* Music
for the
VIOLIN

To know well the Notes, you must learn the GAMUT by heart; observing on what Line, or in what Spaces they ftand.

of The five Lines and The four Spaces.

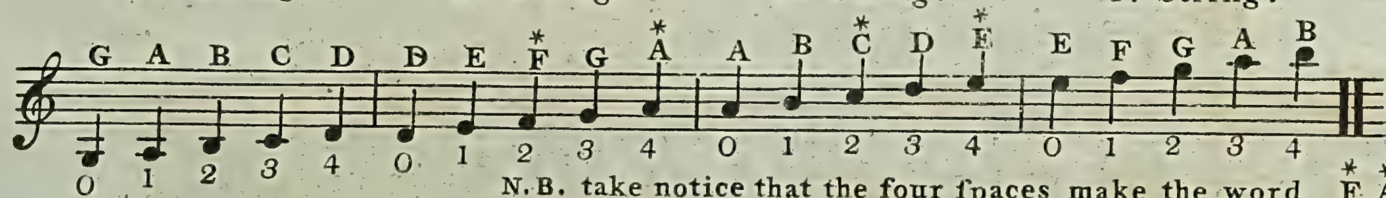
Example


The TREBLE CLIFF made use of for the VIOLIN ftands on the 2d. Line, thus


The FOUR STRINGS are tuned in 5ths. Example of the four Strings


The Gamut or Scale of Music for the Violin on the Four Strings.

4th. String. 3d. String. 2d. String. 1st. String.



N.B. take notice that the four fpaces make the word F A C E.
1 2 3 4

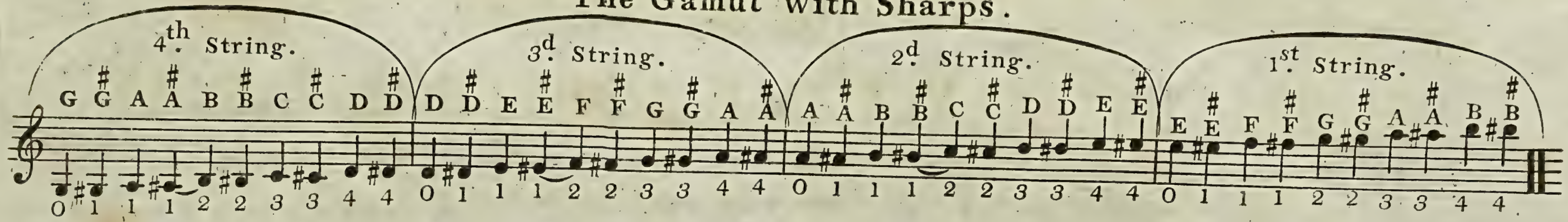
Three Characters are made use of in Music, a ♯ Sharp, a ♭ Flat, and a ♮ Natural. The ♯ Sharp ferves to raise the Note half a Note higher; The ♭ Flat, to lower the Note half a Note lower; and the ♮ Naural to bring back the Note to it's natural state as before the Sharp or Flat al_tered it.

The Seven Sharps are F C G D A E B. look back these, you will find the Seven Flats B E A D G C F.

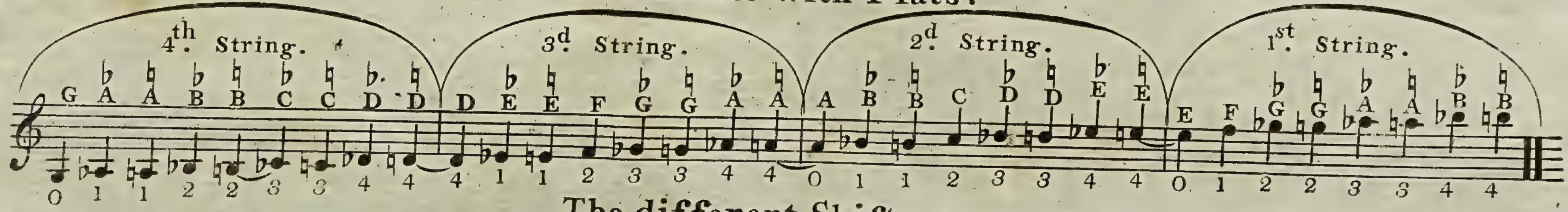
a double Sharp thus X, or thus ♯♯, raises the note two half notes higher.

a double Flat, thus, ♭, or thus ♭♭, lowers the note two half notes lower.

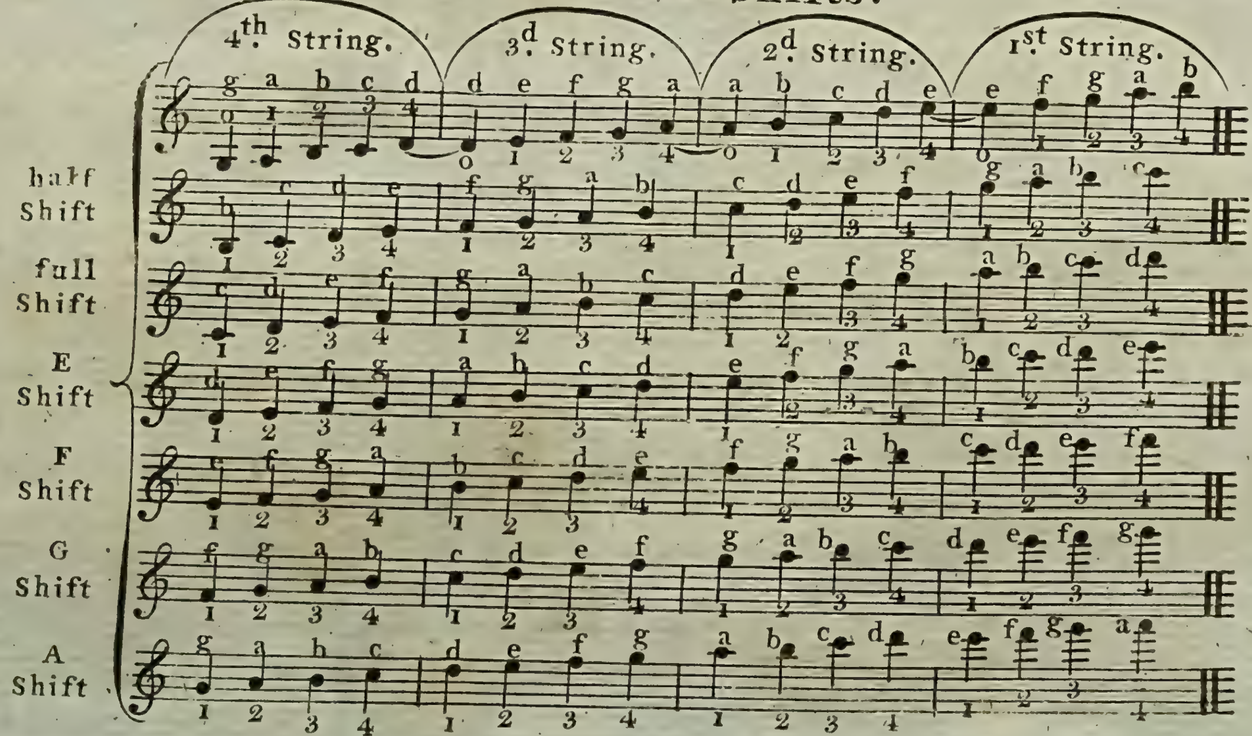
The Gamut with Sharps.



The Gamut with Flats.



The different Shifts.



These four last Shifts (viz. E, F, G, & A,) are called thus, the Shift of E, of F, of G, & of A, taking these names from the last note on the first String with the little finger.

N. B. To play well on the Violin, and to be master of the Finger board, it is necefsary to remember well the place and the fingering of each note on these four different Strings, and on these different Shifts.

The Student is advised to peruse the following Examples, and to play them often, rather than playing tunes by ear or memory, being the only true way to become proficient, and to read music at Sight.

Of Time

Nothing is more difficult in music than playing in Time, of which there are three forts, viz. Common Time, Triple Time, and Mixed Time.

1 Common Time is known by C for Slow, ₵ for quicker, and $\frac{2}{4}$ for half Common Time.

2 Triple Time is known by $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$

3 Mixed Time is known by $\frac{12}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{9}{8}$ &c.

To understand these different figures divide a Round Note thus,

the Semibreve 𝅝

divided in two, thus ⦶ is two halves or two notes called Minims 2 𝅗𝅥 𝅗𝅥

divided in four, thus ⊕ and put a note called a Crochet in each quarter is 4 Crochets ♩ ♩ ♩ ♩ each of them is the 4th. part of the Semibreve

8 notes called quavers, thus 8 ♪♪♫ ♫♫ each quaver is an eighth part of the Semibreve.

thus $\frac{2}{4}$ is two fourths of a Semibreve, which are 2 Crochets ♩ ♩

$\frac{3}{2}$ is three Minims thus $\frac{3}{2}$ 𝅗𝅥 𝅗𝅥 𝅗𝅥

$\frac{3}{4}$ is three fourths of a Semibreve which are three Crochets thus $\frac{3}{4}$ ♩ ♩ ♩

$\frac{3}{8}$ is three eighths of a Semibreve, viz. 3 quavers, thus $\frac{3}{8}$ ♫♪

$\frac{12}{8}$ is twelve quavers, thus $\frac{12}{8}$ ♫♪ ♫♪ ♫♪ ♫♪

$\frac{6}{8}$ is Six quavers, thus $\frac{6}{8}$

$\frac{6}{4}$ is Six Crochets, thus $\frac{6}{4}$

$\frac{9}{4}$ is Nine Crochets, thus $\frac{9}{4}$

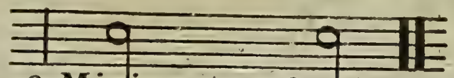
$\frac{9}{8}$ is Nine quavers, thus $\frac{9}{8}$

The Two Columns of Common Time and Triple Time are as follow.

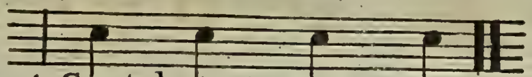
Common Time



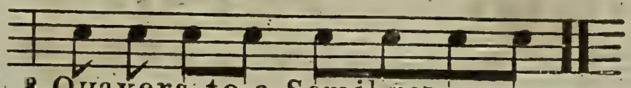
1 Semibreve



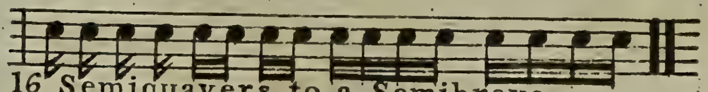
2 Minims to a Semibreve



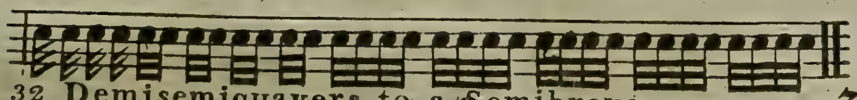
4 Crotchets to a Semibeve
2 to a Minim



8 Quavers to a Semibreve
4 to a Minim
2 to a Crotchet



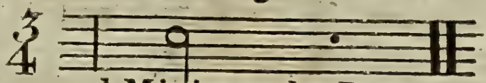
16 Semiquavers to a Semibreve
8 to a Minim
4 to a Crotchet
2 to a Quaver



32 Demisemiquavers to a Semibreve
16 to a Minim
8 to a Crotchet
4 to a Quaver
2 to a Semiquaver

Triple Time

as made use of in Modern Music is as follows.
$\frac{3}{4}$ One MINIM and it's Dot equal to a Crotchet.
3 CROTCHETS 6 QUAVERS 12 SEMIQUAVERS
and 24 DEMI-SEMIQUAVERS.



1 Minim and a Dot equal
to a Crotchet.



3 Crotchets to a Minim and a Dot.
2 to the Minim and 1 for the Dot.



6 Quavers to a Minim and a Dot.
4 to the Minim 2 to the Dot.



12 Semiquavers to a Minim and a Dot.
8 to the Minim 4 to the Dot.



24 Demi-Semiquavers to a Minim and a Dot.
16 to the Minim 8 for the Dot.

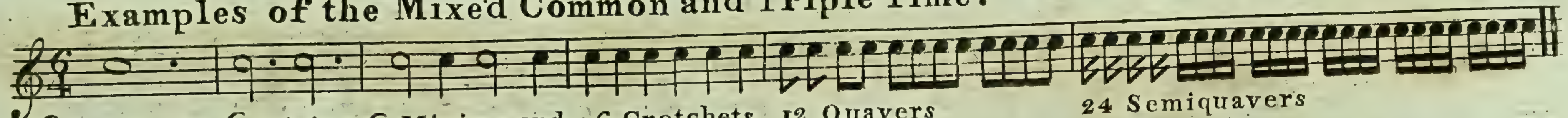
$\frac{3}{8}$ is half of
$\frac{3}{4}$ & is as follows



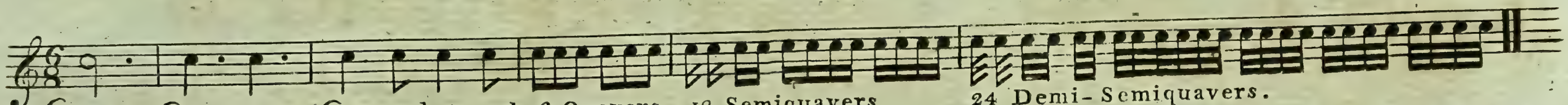
1 Crotchet 3 Quavers 6 Semiq. 12 Demsemiq.

MIXED TIME $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

Examples of the Mixed Common and Triple Time.



{1 Semibreve dotted {2 Minim dotted {2 Minims and 2 Crotchets 6 Crotchets 12 Quavers 24 Semiquavers



{1 Minim dotted {2 Crotchets dotted. {2 Crotchets and 2 Quavers 6 Quavers 12 Semiquavers 24 Demi-Semiquavers.

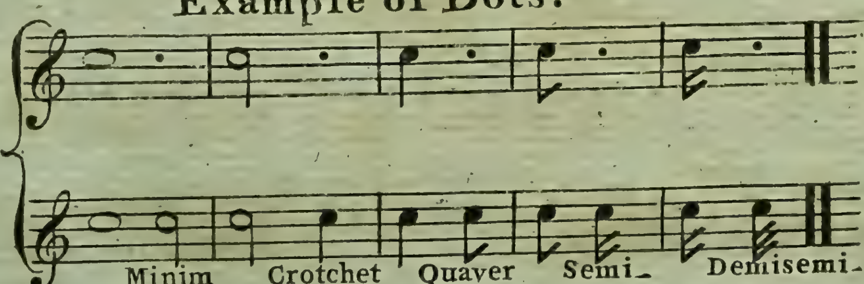
The Time marked $\frac{12}{8}$ is the Double of that marked $\frac{6}{8}$. The mixed TRIPLE COMMON TIME marked $\frac{9}{4}$ $\frac{9}{8}$ and $\frac{9}{16}$ are feldom made use of in Modern Music.

A DOT is equal to half of the Note. The Dot to a SEMIBREVE is equal to a MINIM. The Dot after a MINIM is the value of a CROTCHET &c. The Dot to a QUAVER is equal to a SEMIQUAVER. The Dot to a SEMIQUAVER is equal to a DEMI-SEMIQUIVER.

RESTS. There are certain marks called RESTS, which ferve to count the Time when one part, or one hand is filent while the other is either Singing or Playing.

Example of Dots.

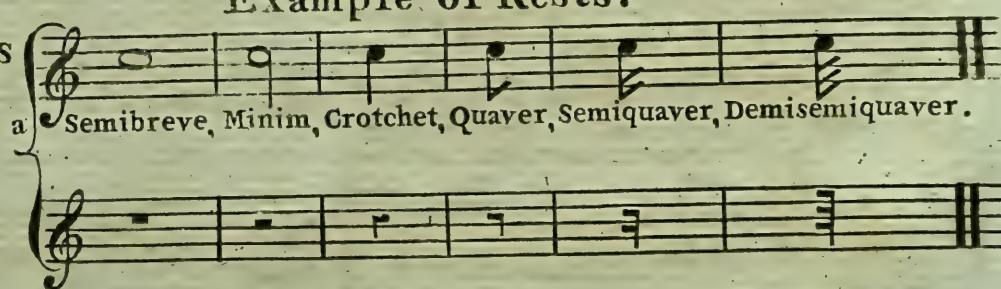
DOTS equal to a



Minim Crotchet Quaver Semi-quaver Demisemi-quaver

Example of Rests.

RESTS equal to a

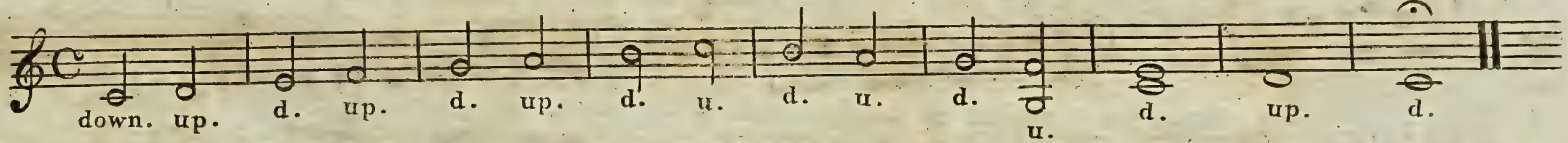


Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.

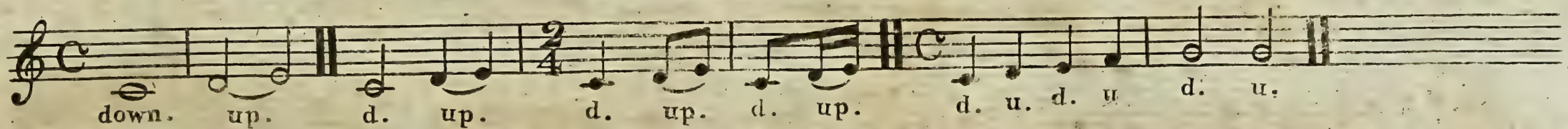
Practical Examples

Take notice that these Examples must be bowed exactly as they are marked, observing well the Slurs. Begin always with a down Bow when the piece of Music begins the BAR with a NOTE, either Semibreve, Minim, Crotchet, or Quaver, &c. &c. thus.

Example 1

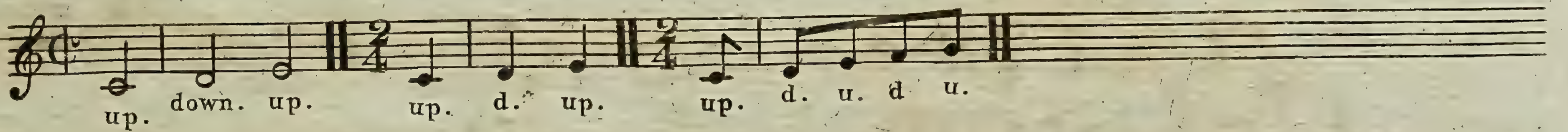


Example 2

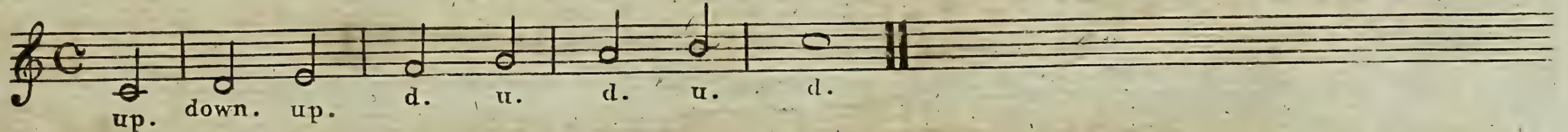


and begin up bow if the Minim, Crotchet or Quaver, is before the Bar, thus.

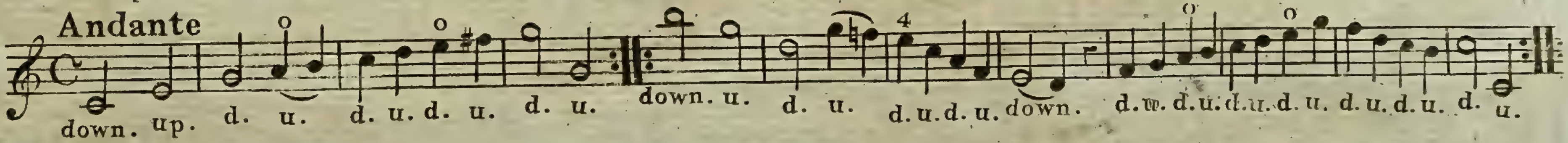
Example 3



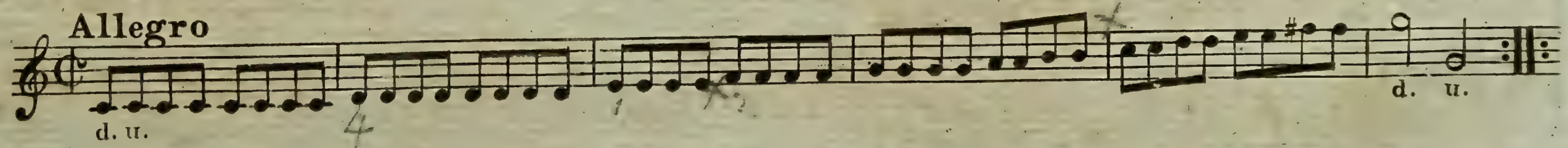
Example 4

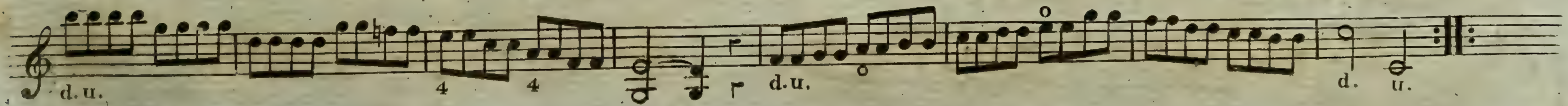


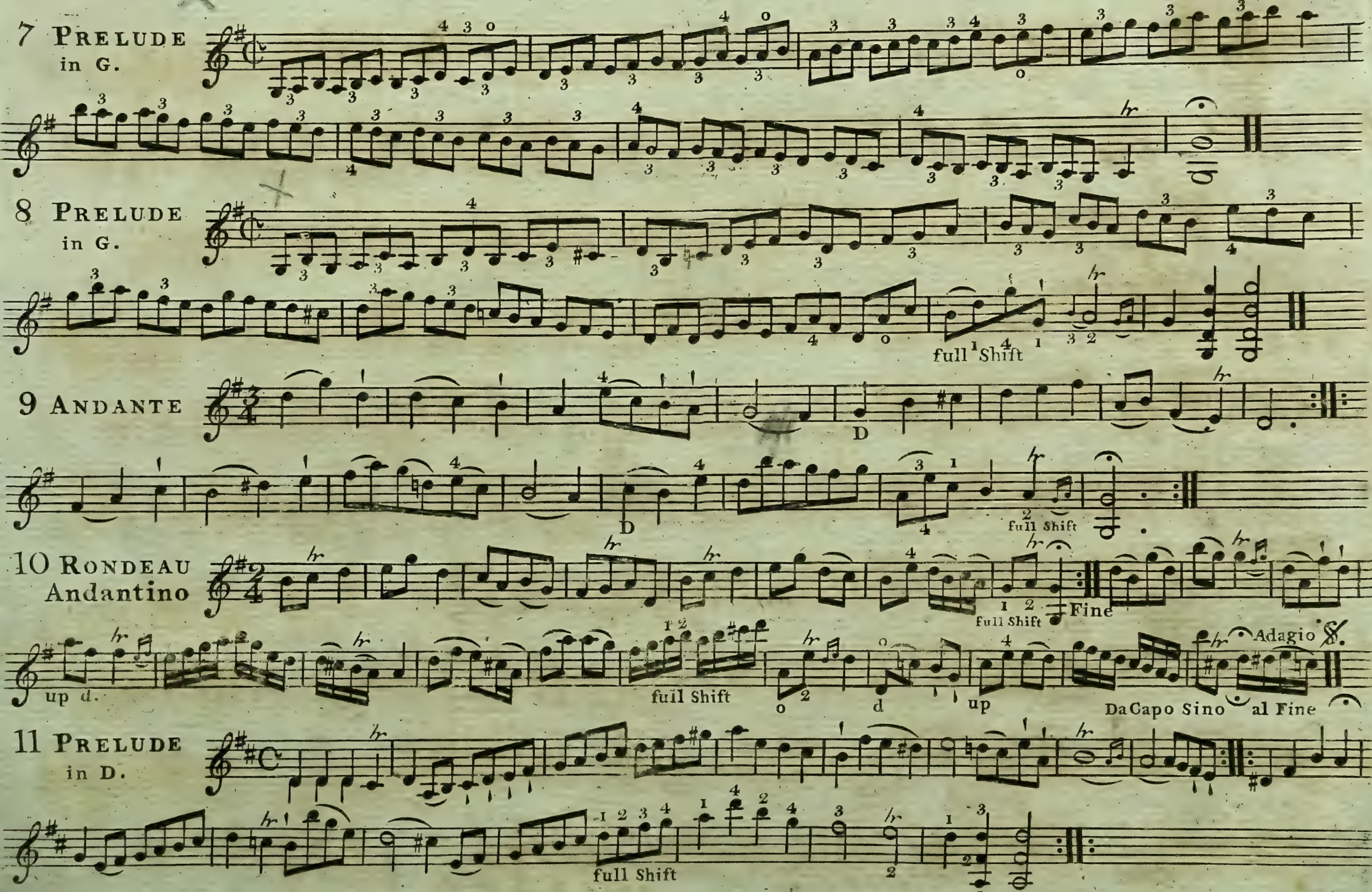
5 PRELUDE
in C.

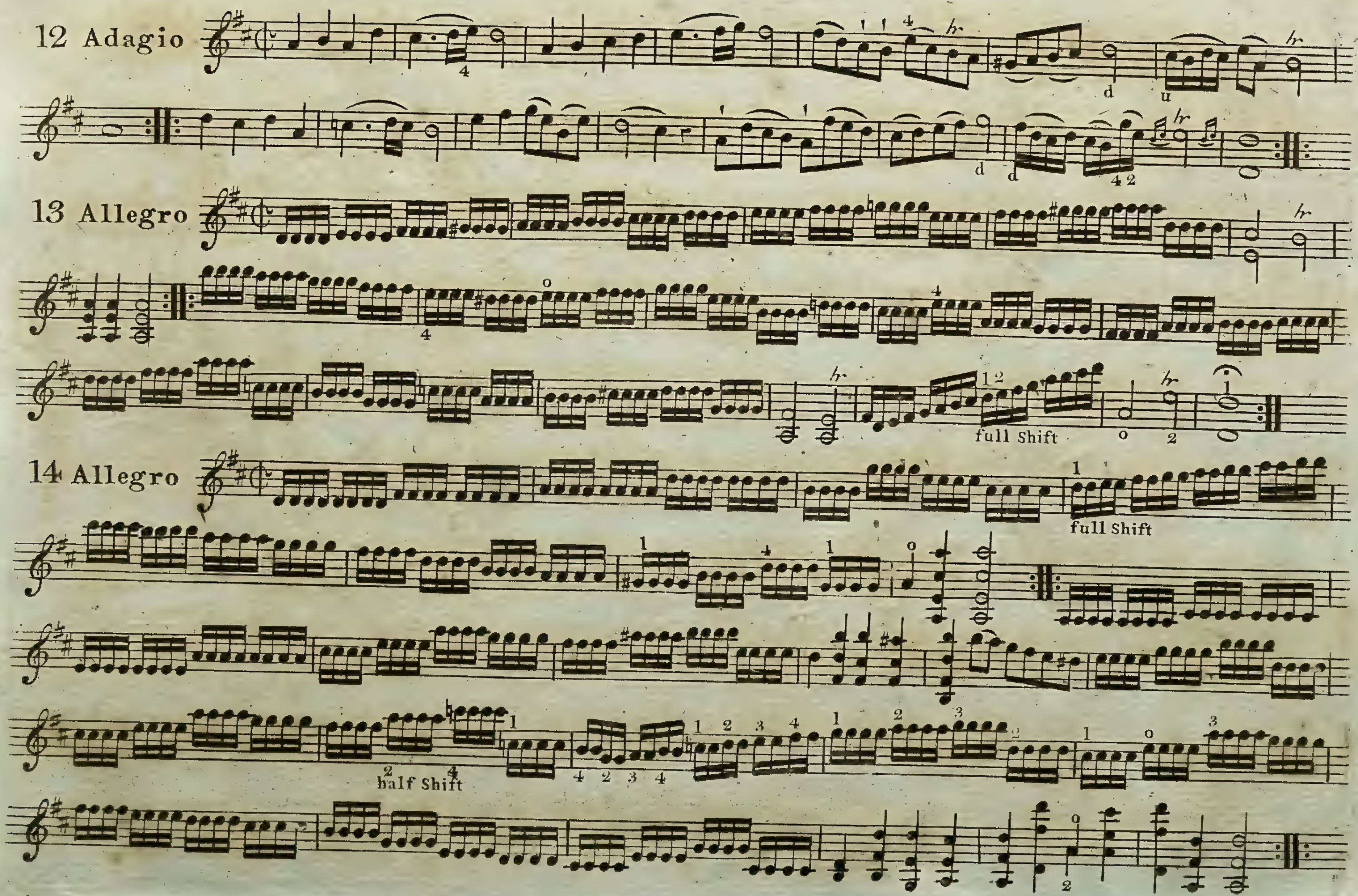


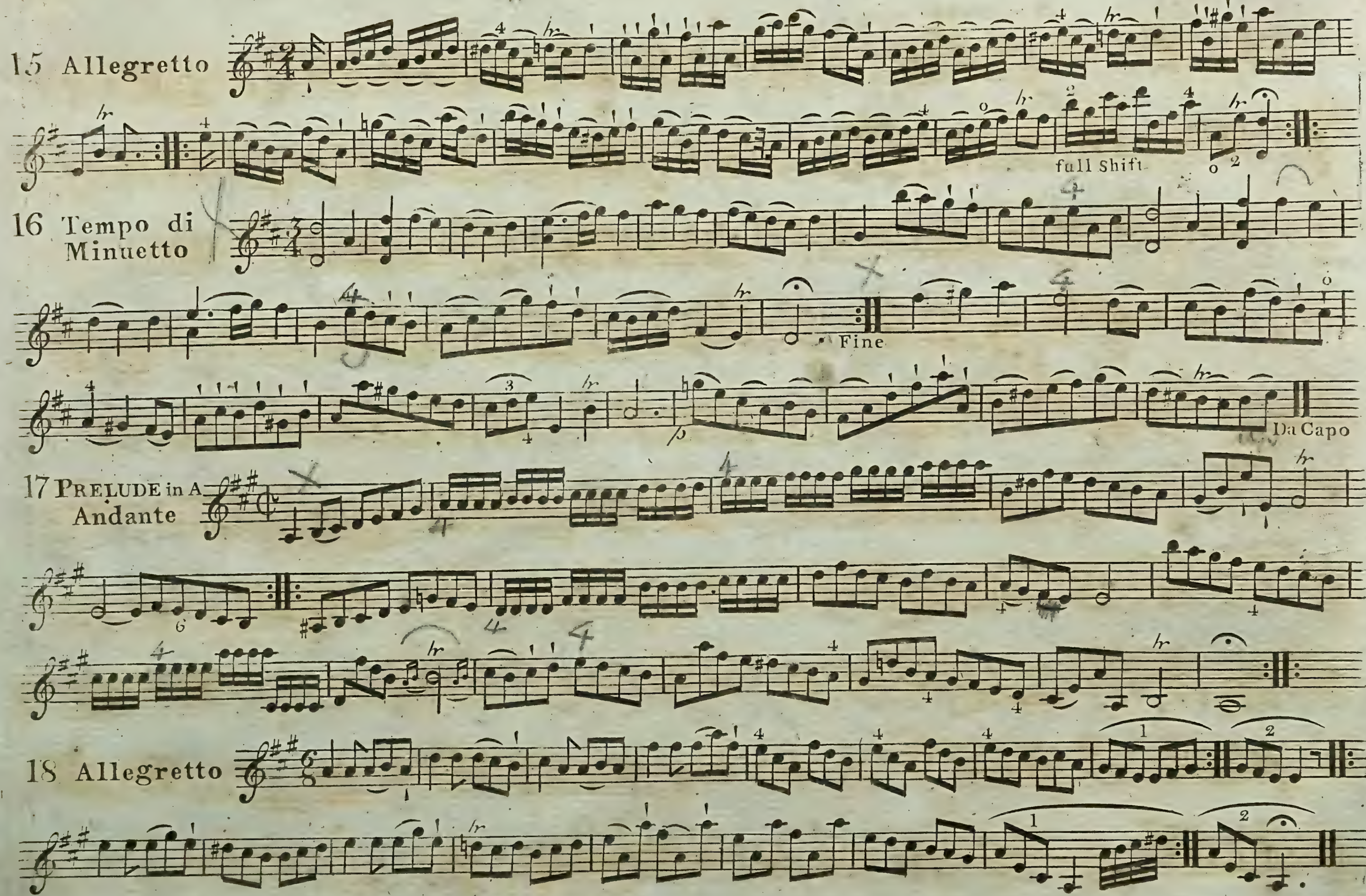
6 PRELUDE
in C.

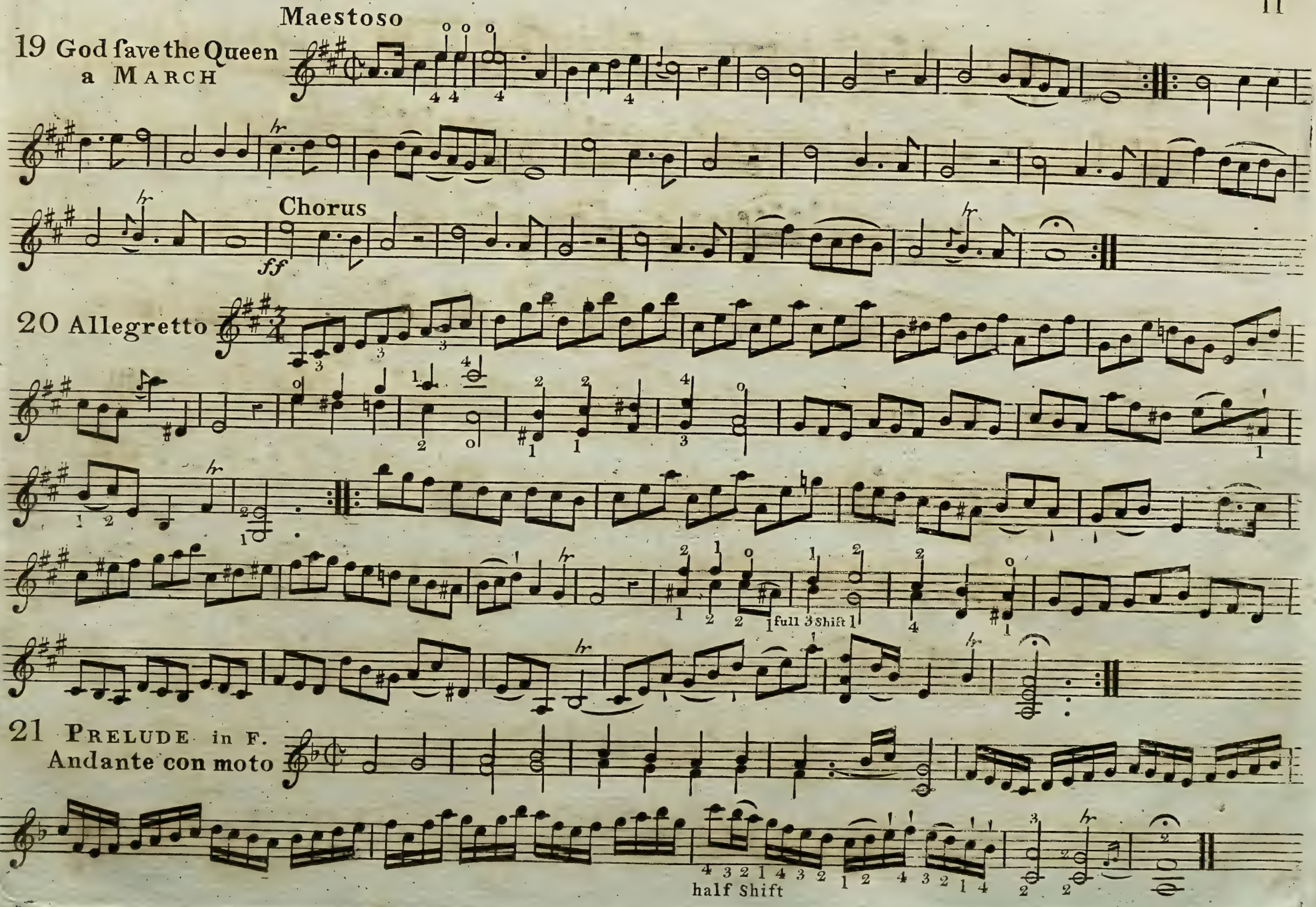


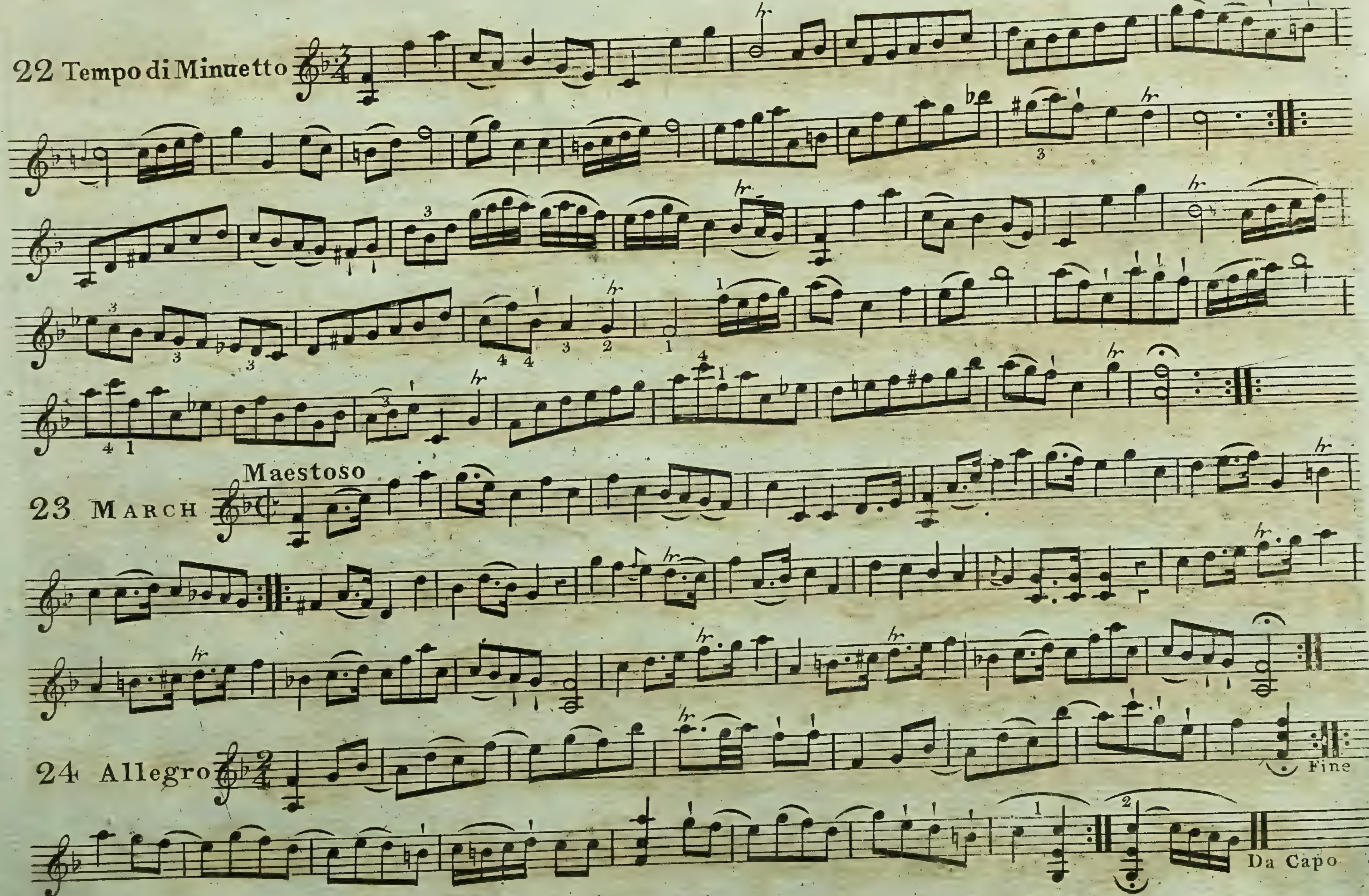


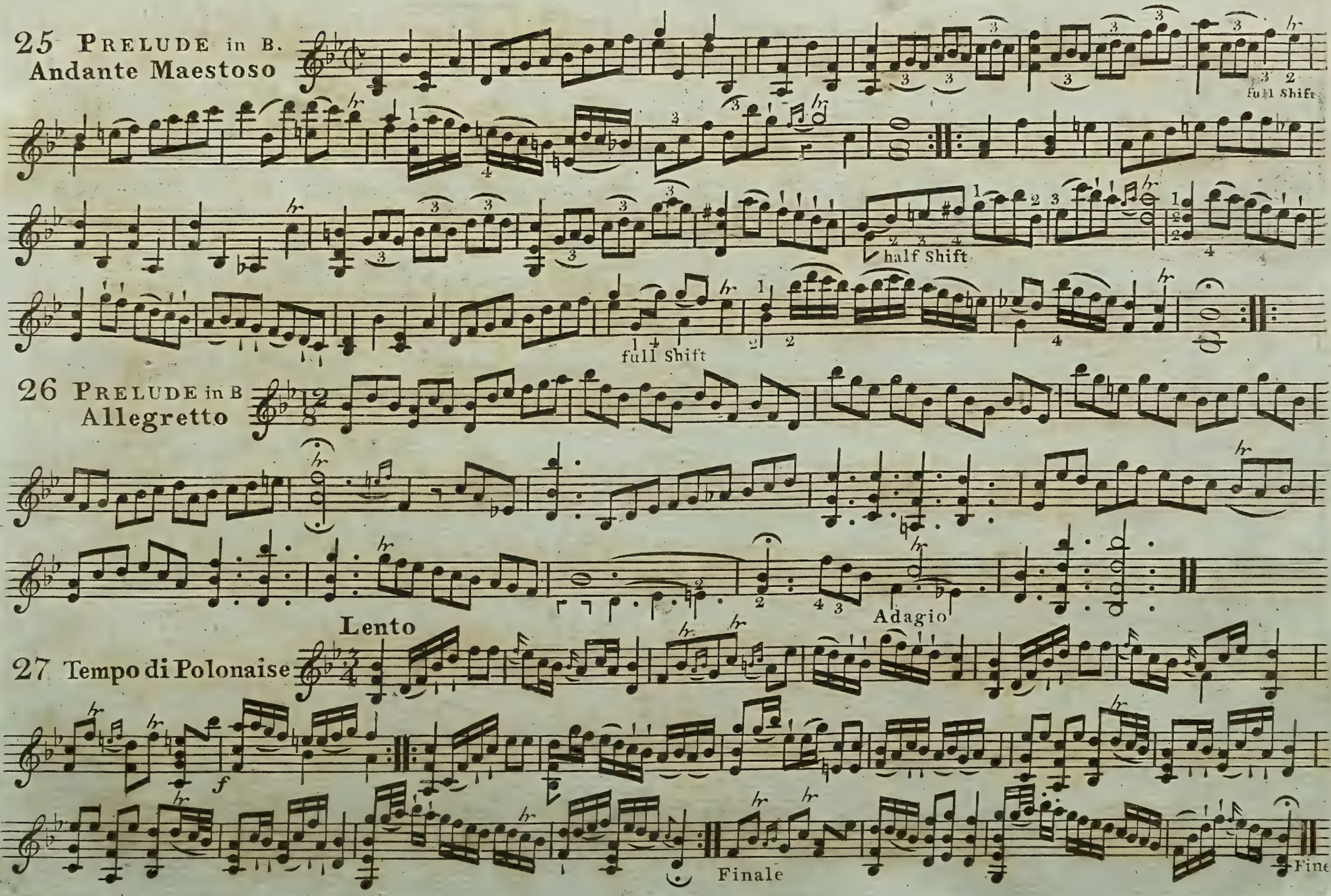

7 PRELUDE in G.
8 PRELUDE in G.
full Shift
9 ANDANTE
full Shift
10 RONDEAU Andantino
full Shift
Fine
up d.
full Shift
up
Adagio
DaCapo Sino al Fine
11 PRELUDE in D.
full Shift

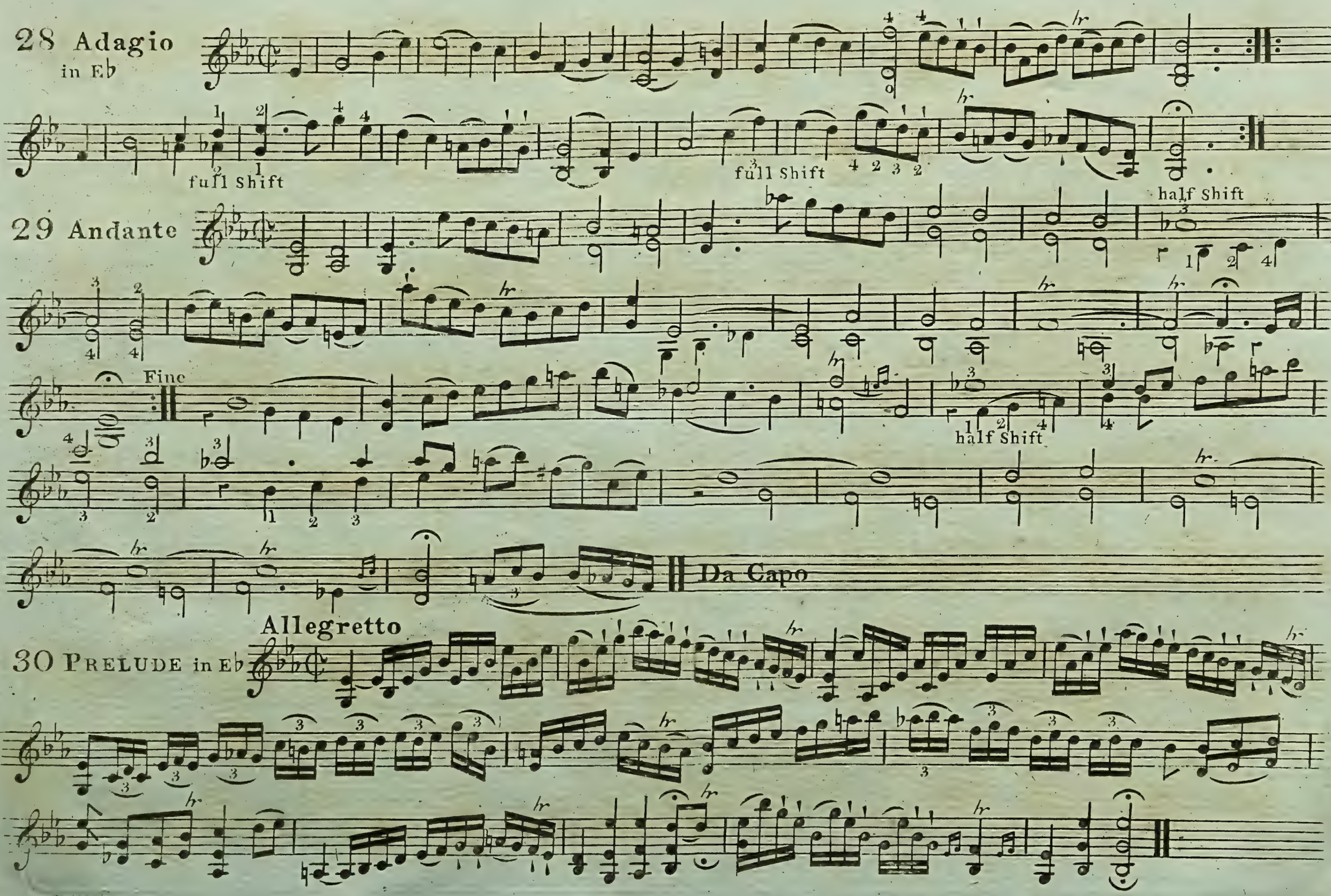

12 Adagio
13 Allegro
full Shift
14 Allegro
full Shift
half Shift

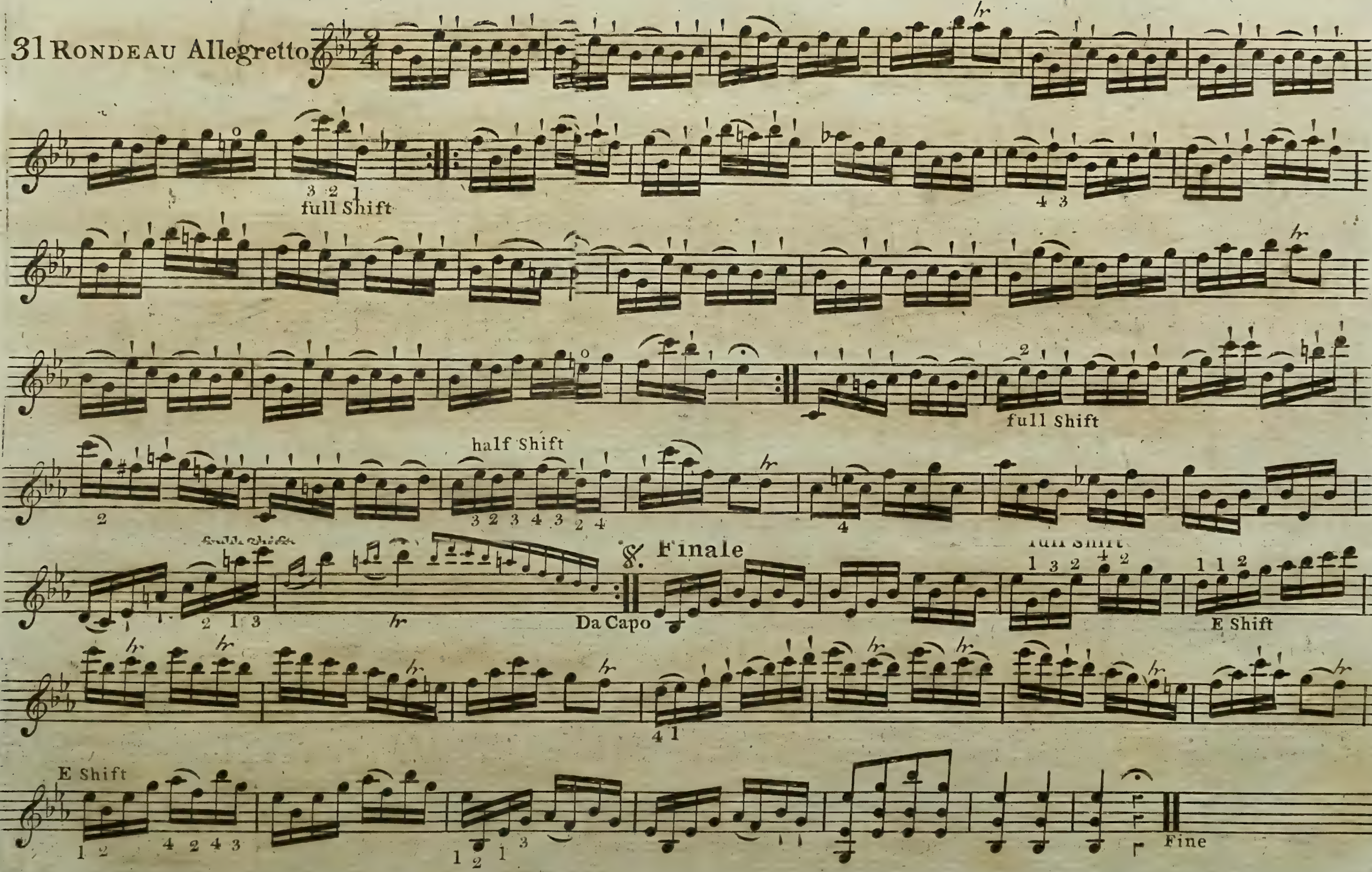

15 Allegretto
full Shift
16 Tempo di Minuetto
Fine
Da Capo
17 PRELUDE in A
Andante
18 Allegretto

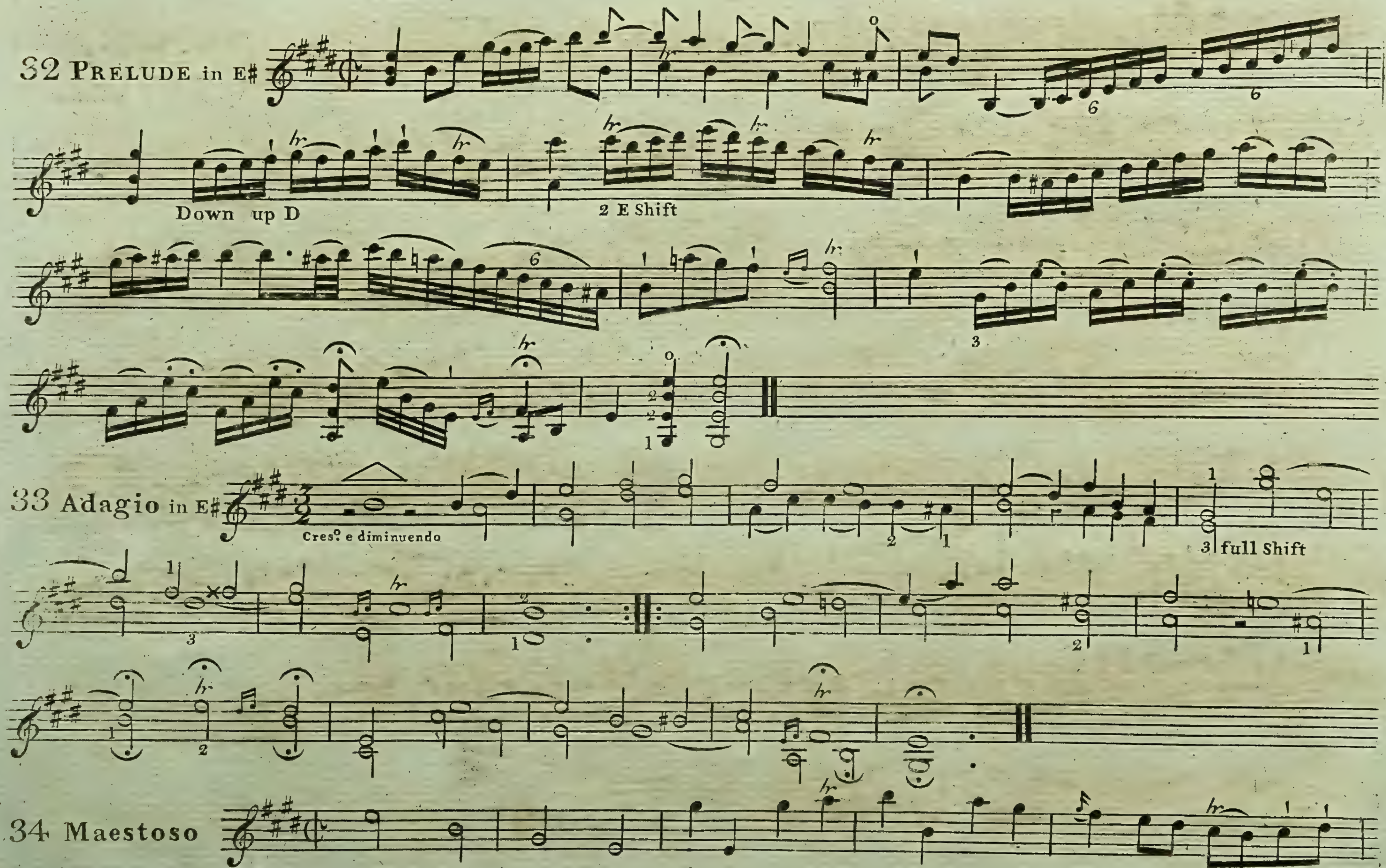

Maestoso
19 God ſave the Queen
a MARCH
Chorus
ff
20 Allegretto
full 3 Shift
21 PRELUDE in F.
Andante con moto
half Shift

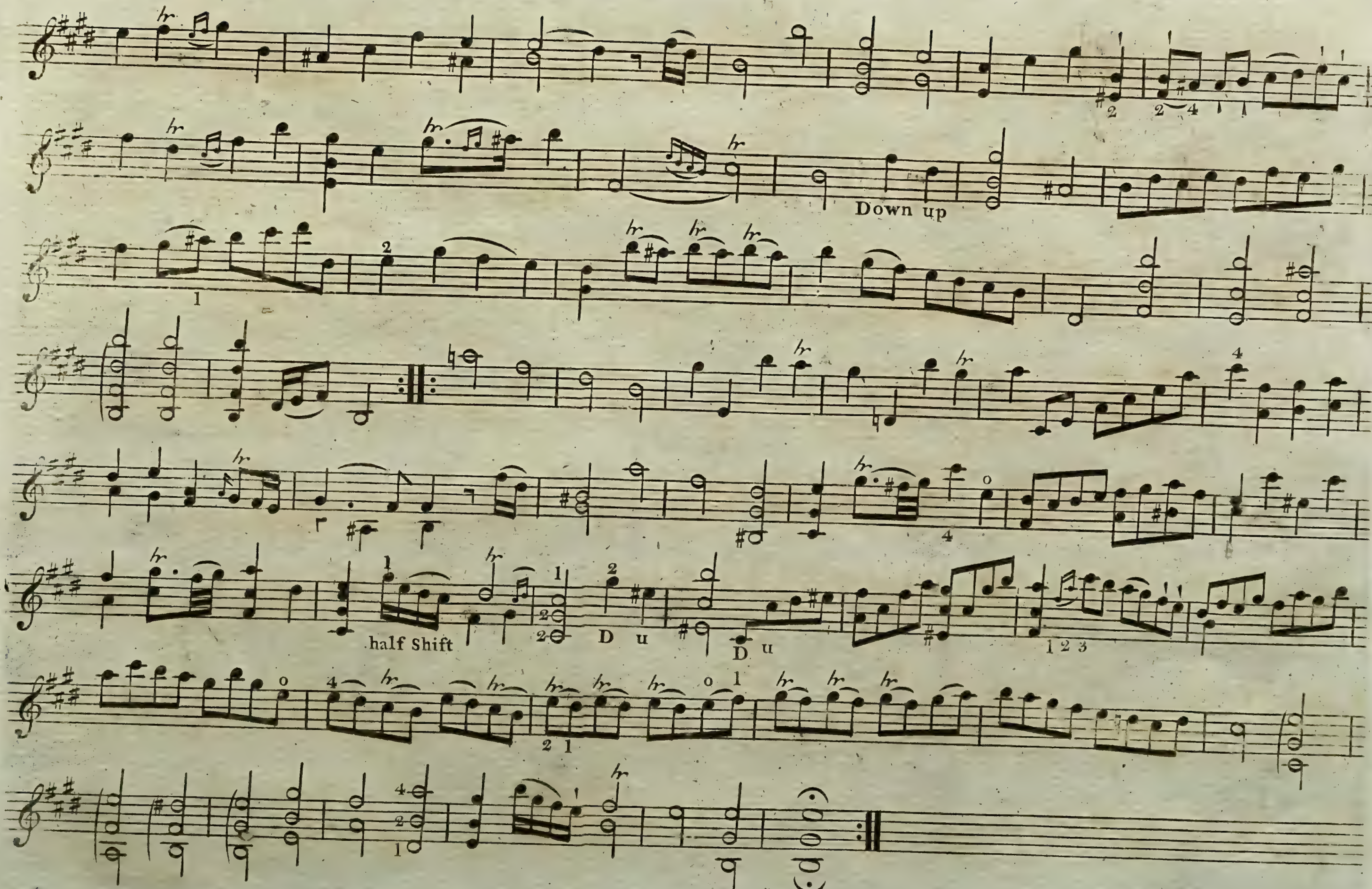

22 Tempo di Minuetto
Maestoso
23 MARCH
24 Allegro
Fine
Da Capo


25 PRELUDE in B.
Andante Maestoso
full Shift
half Shift
full Shift
26 PRELUDE in B
Allegretto
Lento
Adagio
27 Tempo di Polonaise
Finale
Fine


28 Adagio
in E♭
full Shift
full Shift
29 Andante
half Shift
Fine
half Shift
Da Capo
Allegretto
30 PRELUDE in E♭


31 Rondeau Allegretto
full Shift
full Shift
half Shift
full Shift
Da Capo
Finale
E Shift
E Shift
Fine

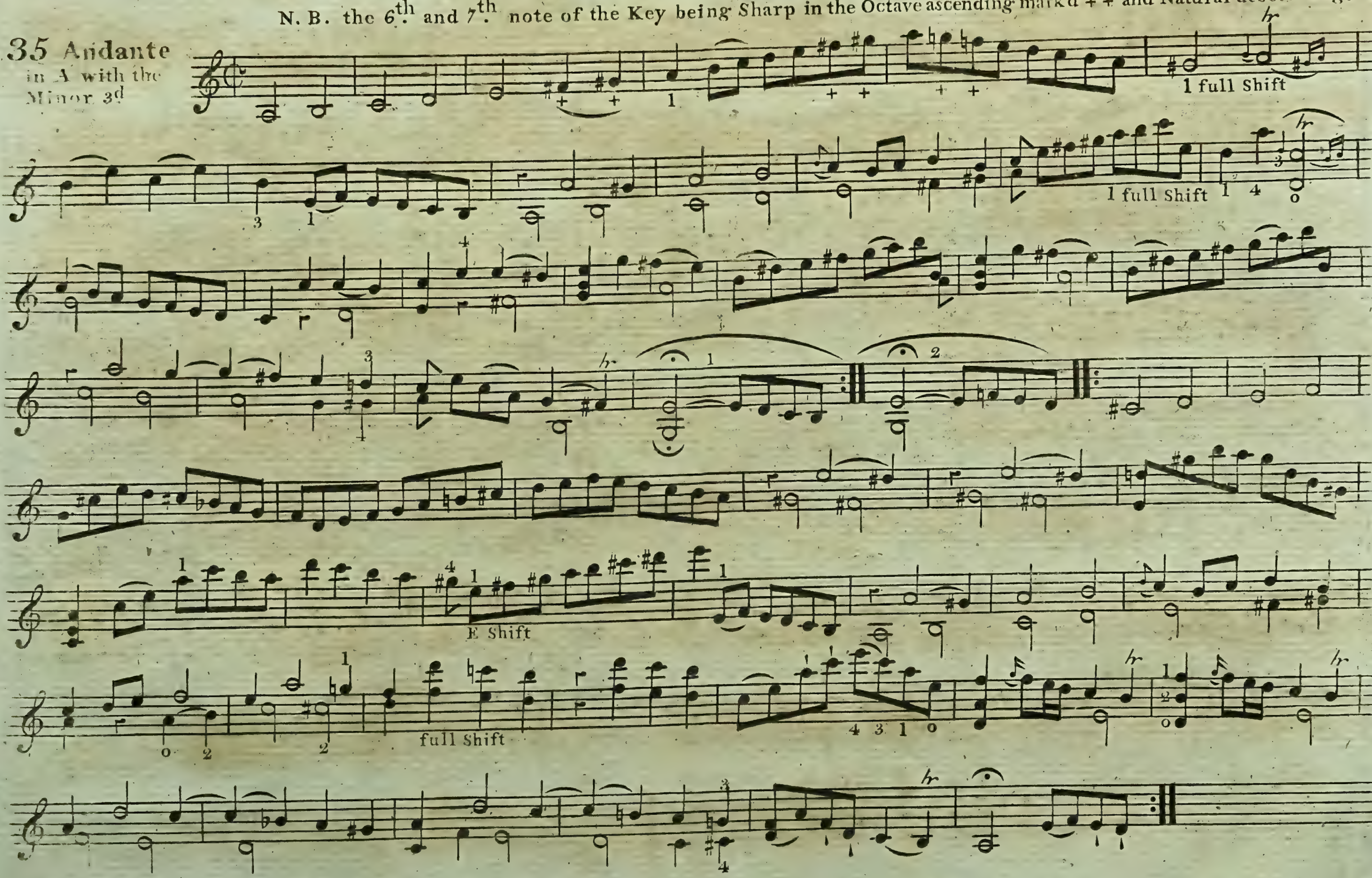

32 Prelude in E♯
6
6
Down up D
2 E Shift
6
3
33 Adagio in E♯
Cres? e diminuendo
3 full Shift
34 Maestoso


Down up
half Shift
D u
D u

Examples in the Minor Keys.

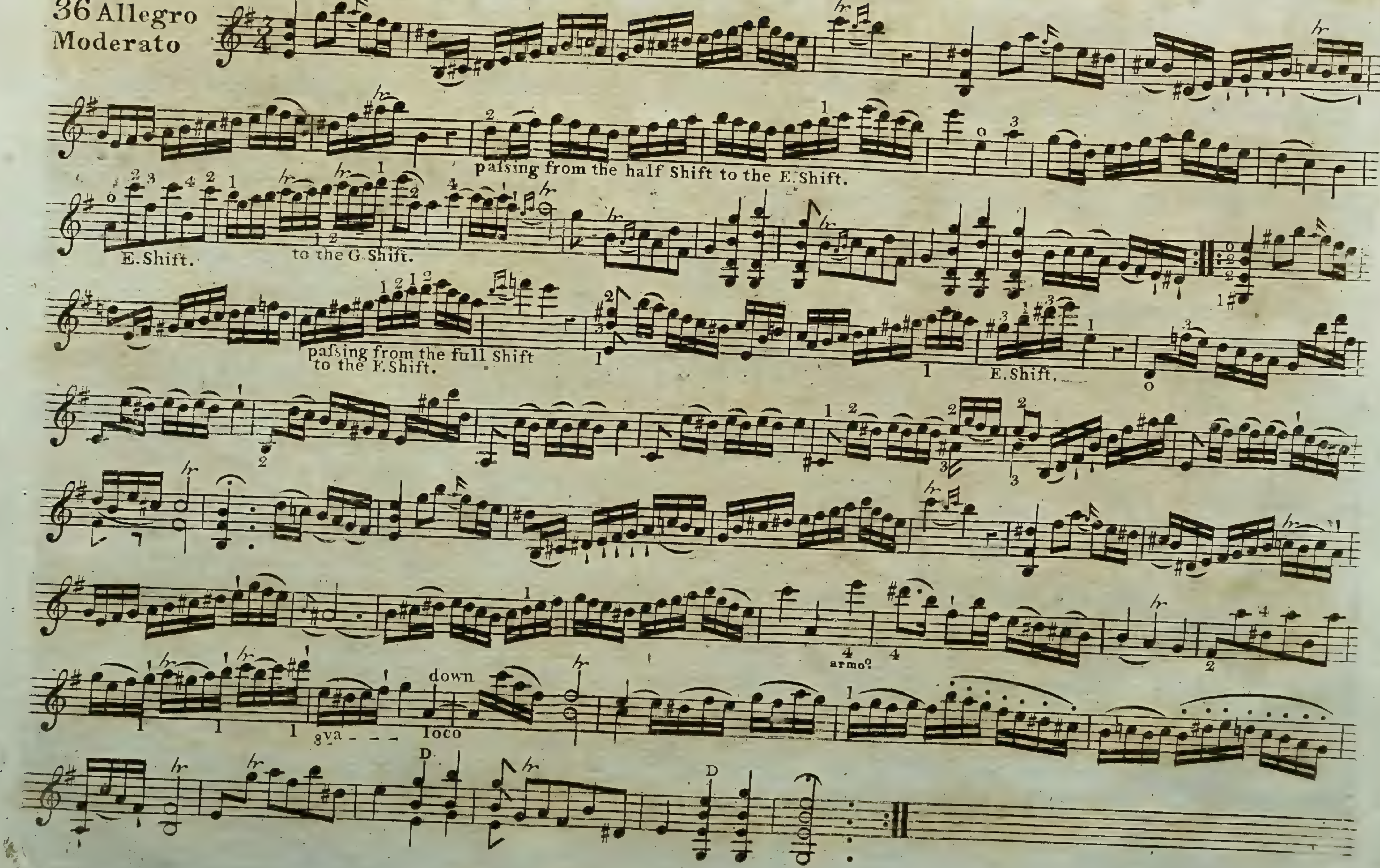
N. B. the 6th. and 7th. note of the Key being Sharp in the Octave ascending mark'd + + and Natural descending.

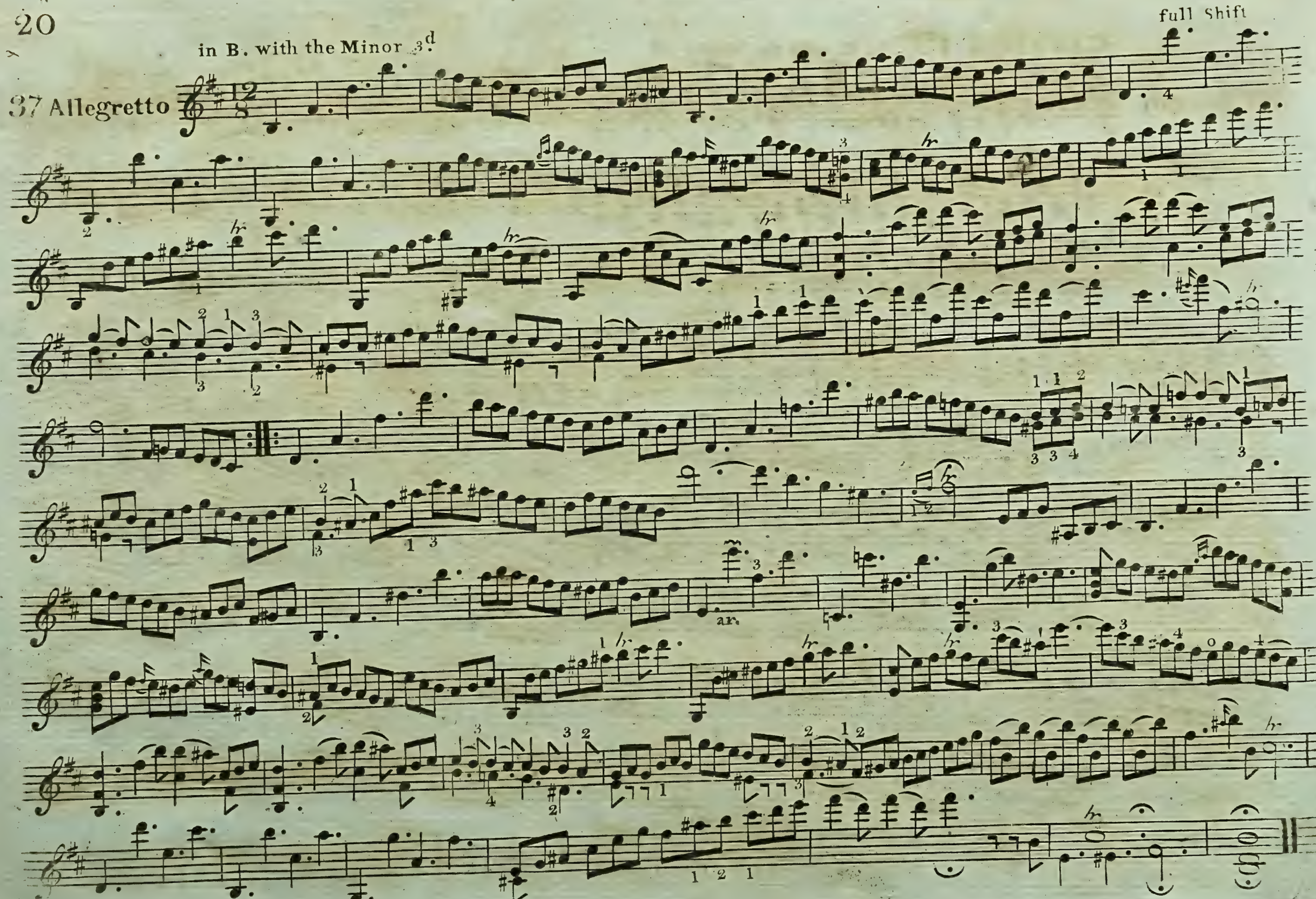
35 Andante in A with the Minor 3d



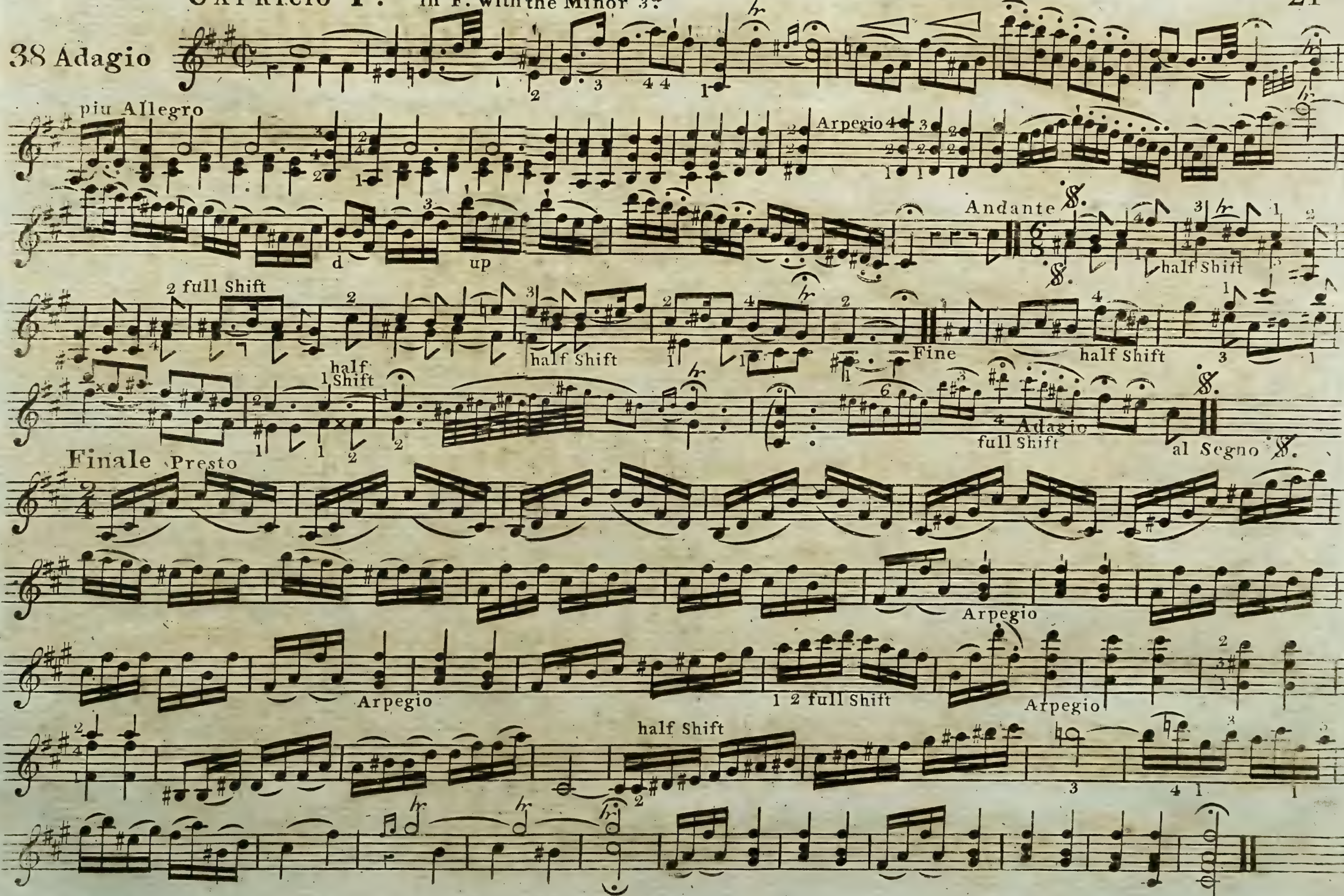
in E with the Minor 3d.

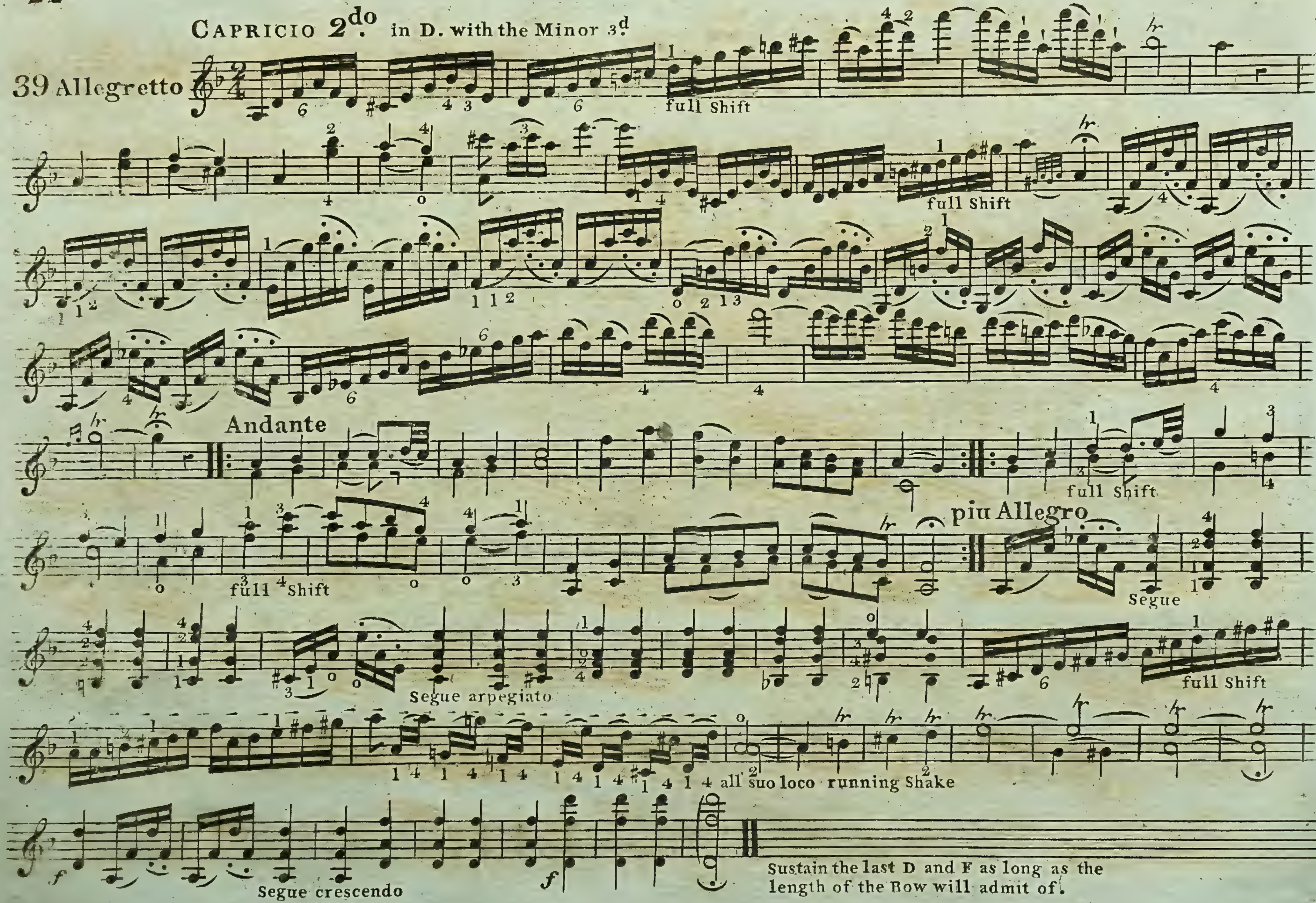
36 Allegro Moderato



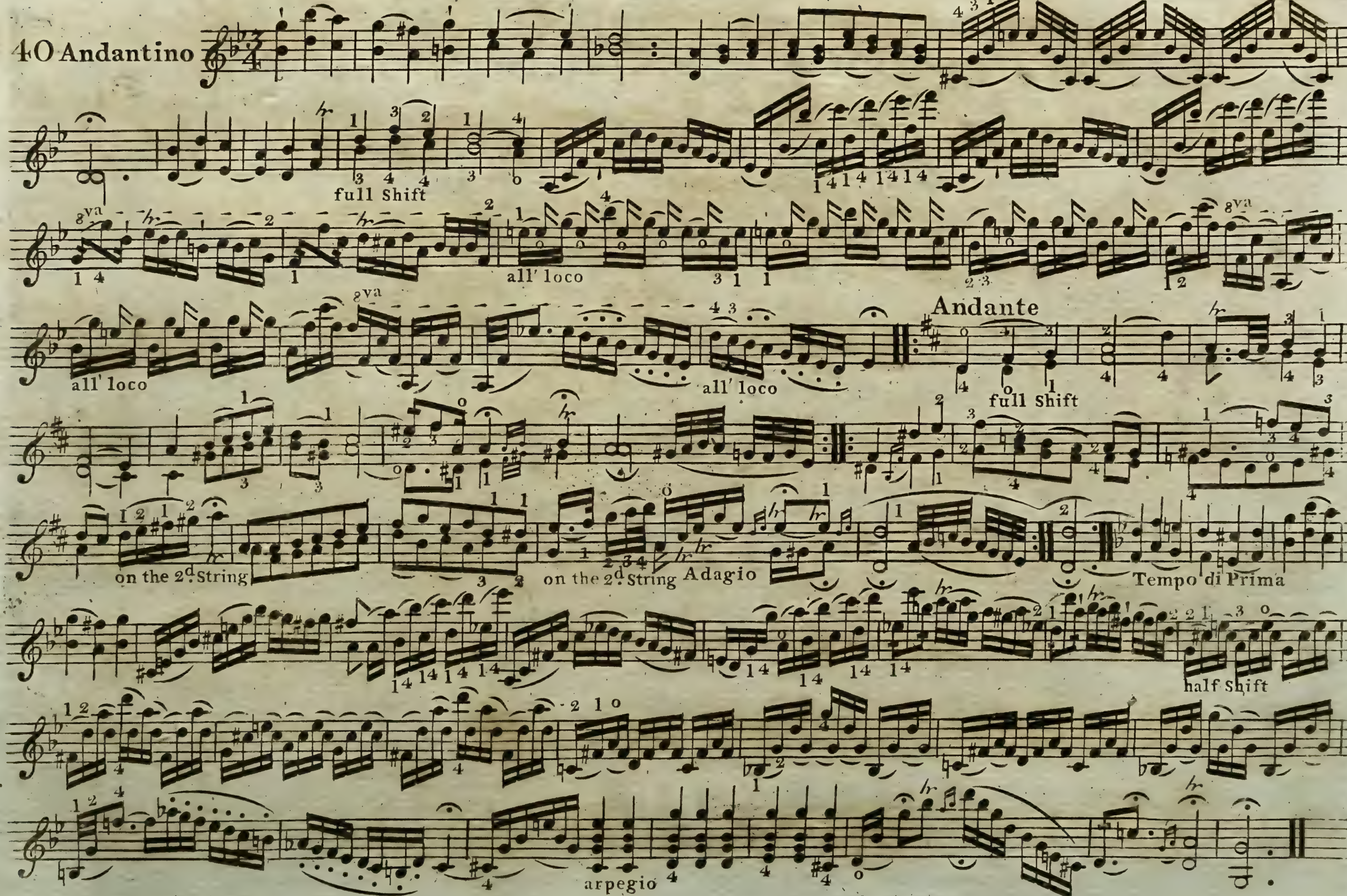

in B. with the Minor 3d
37 Allegretto
full Shift
ar.

Capricio I^mo. in F. with the Minor 3^d.

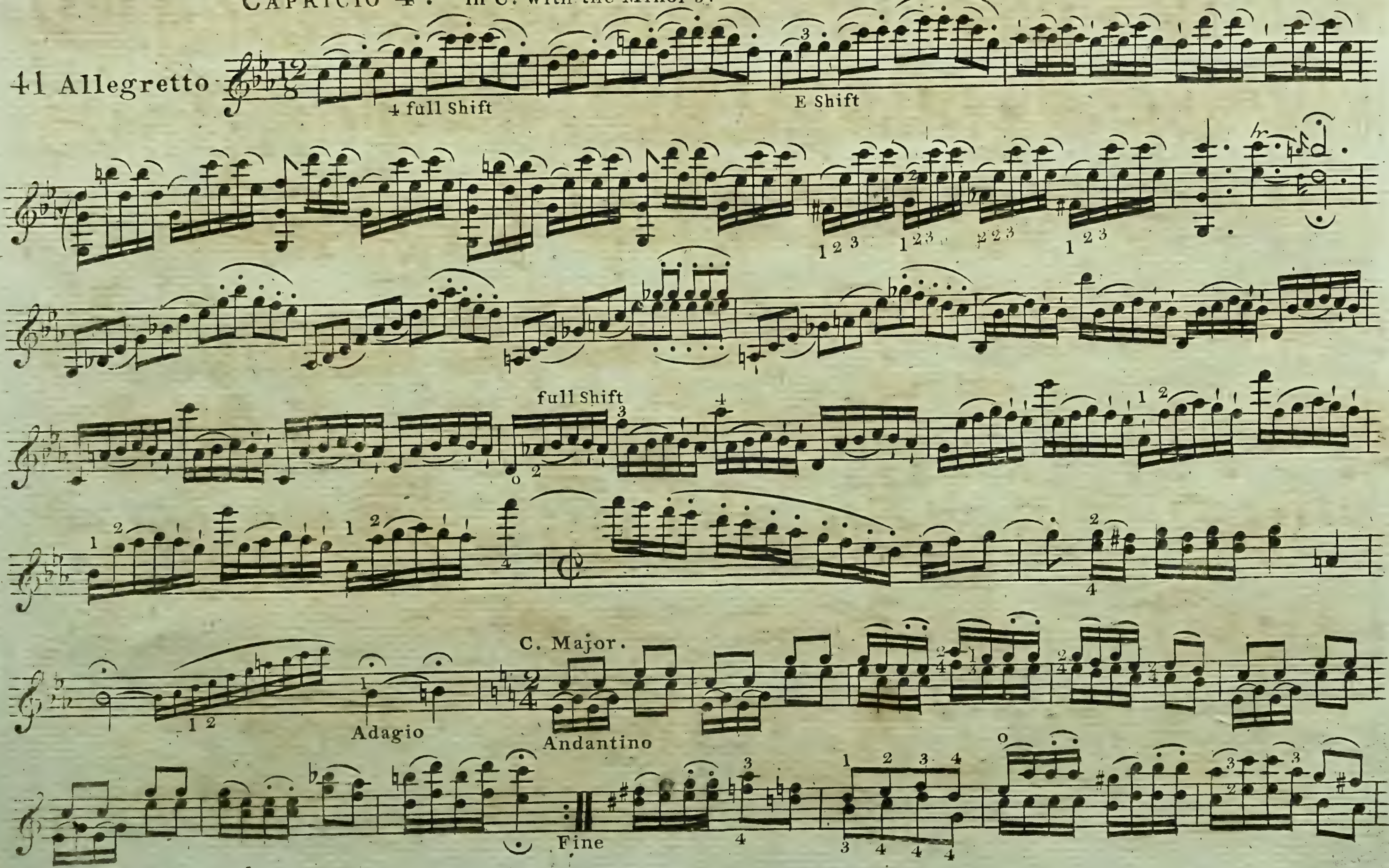


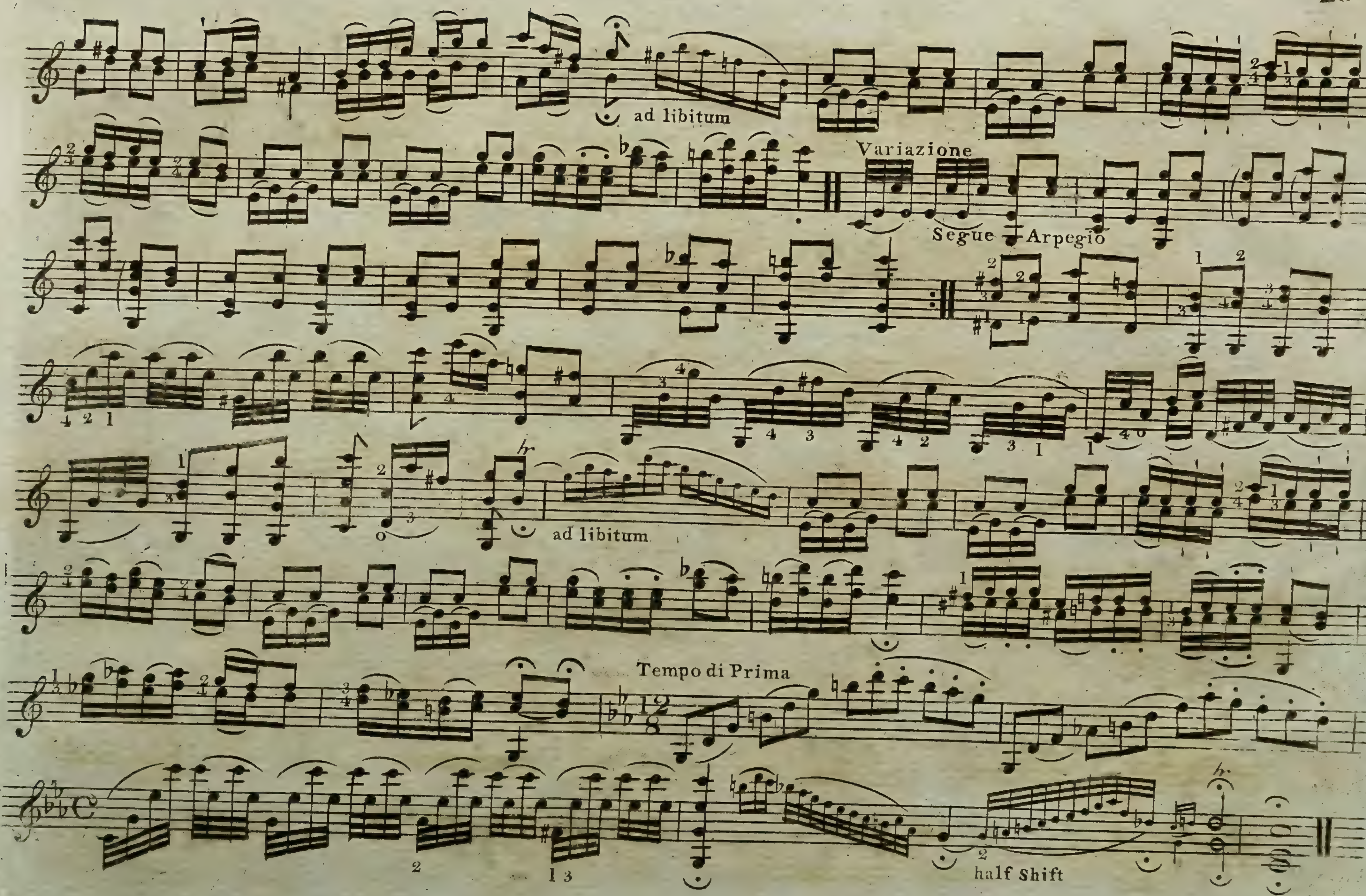

CAPRICIO 2do. in D. with the Minor 3d
39 Allegretto
full Shift
full Shift
Andante
full Shift
piu Allegro
full Shift
Segue
Segue arpegiato
full Shift
all' suo loco
running Shake
f
Segue crescendo
f
Sustain the last D and F as long as the length of the Bow will admit of.

CAPRICIO 3zo. in G. with the Minor 3d



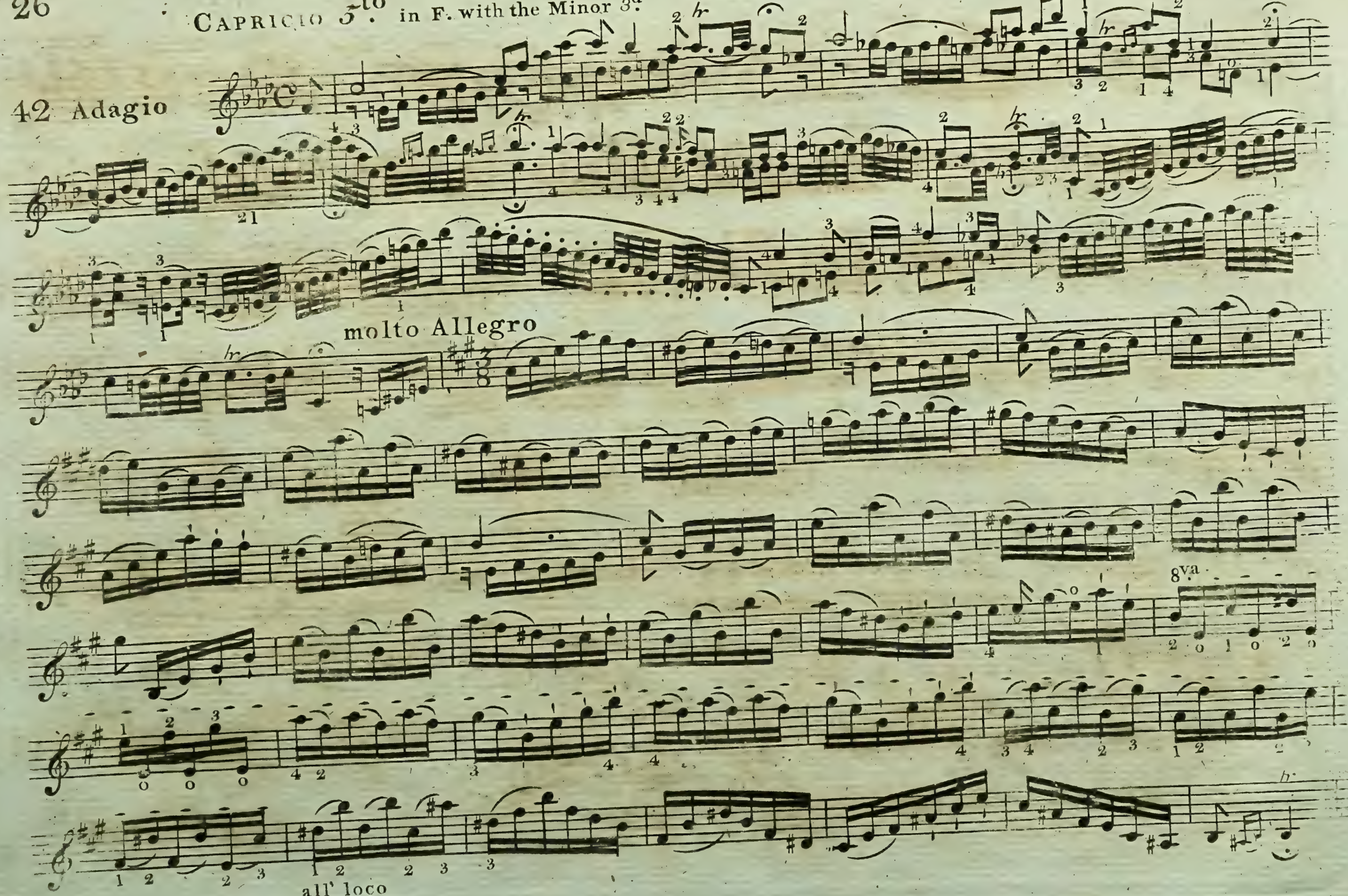
CAPRICIO 4to. in C. with the Minor 3d.

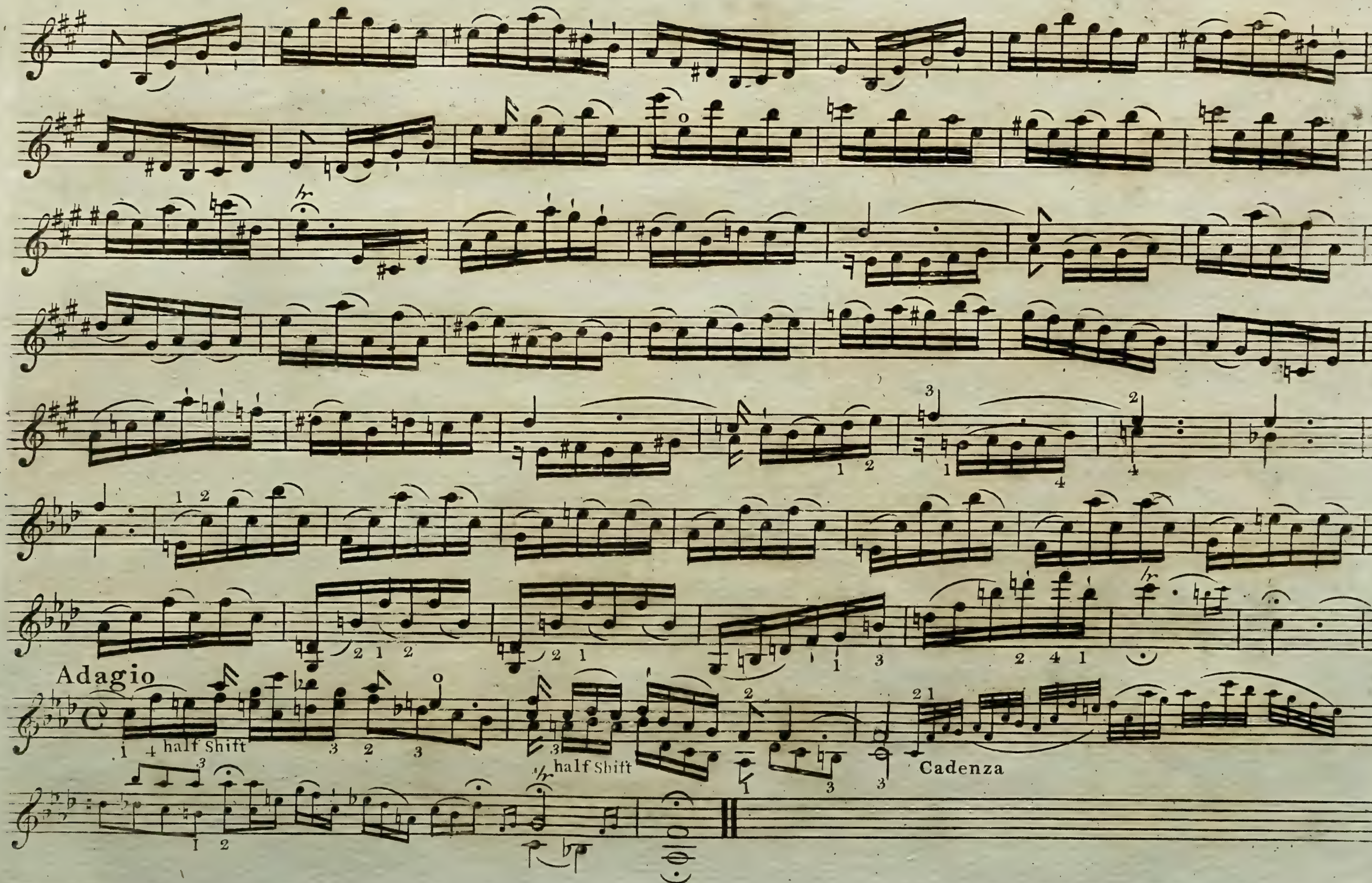



ad libitum
Variazione
Segue Arpegio
ad libitum
Tempo di Prima
half Shift

CAPRICIO 5to in F. with the Minor 3d

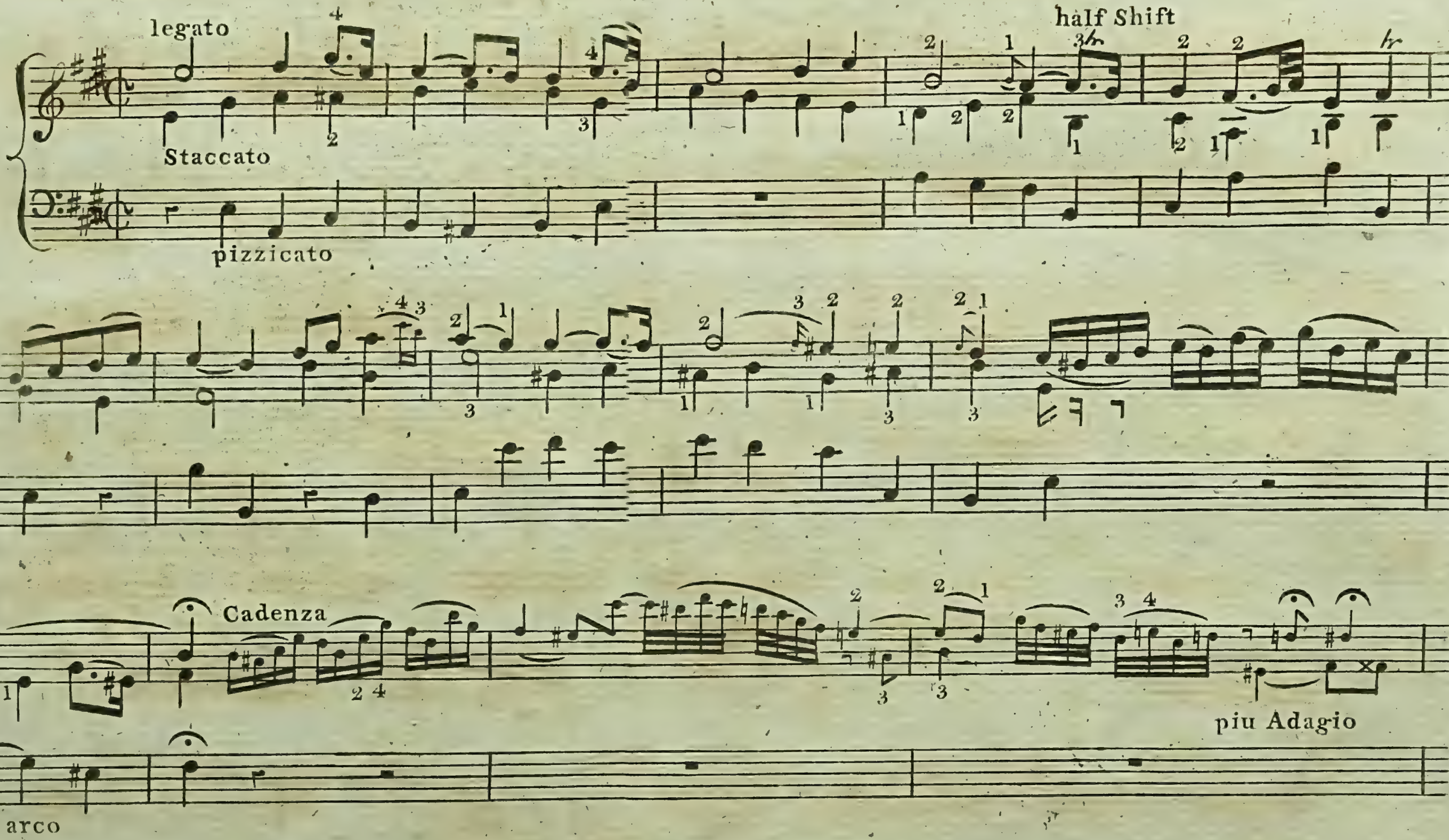
42 Adagio

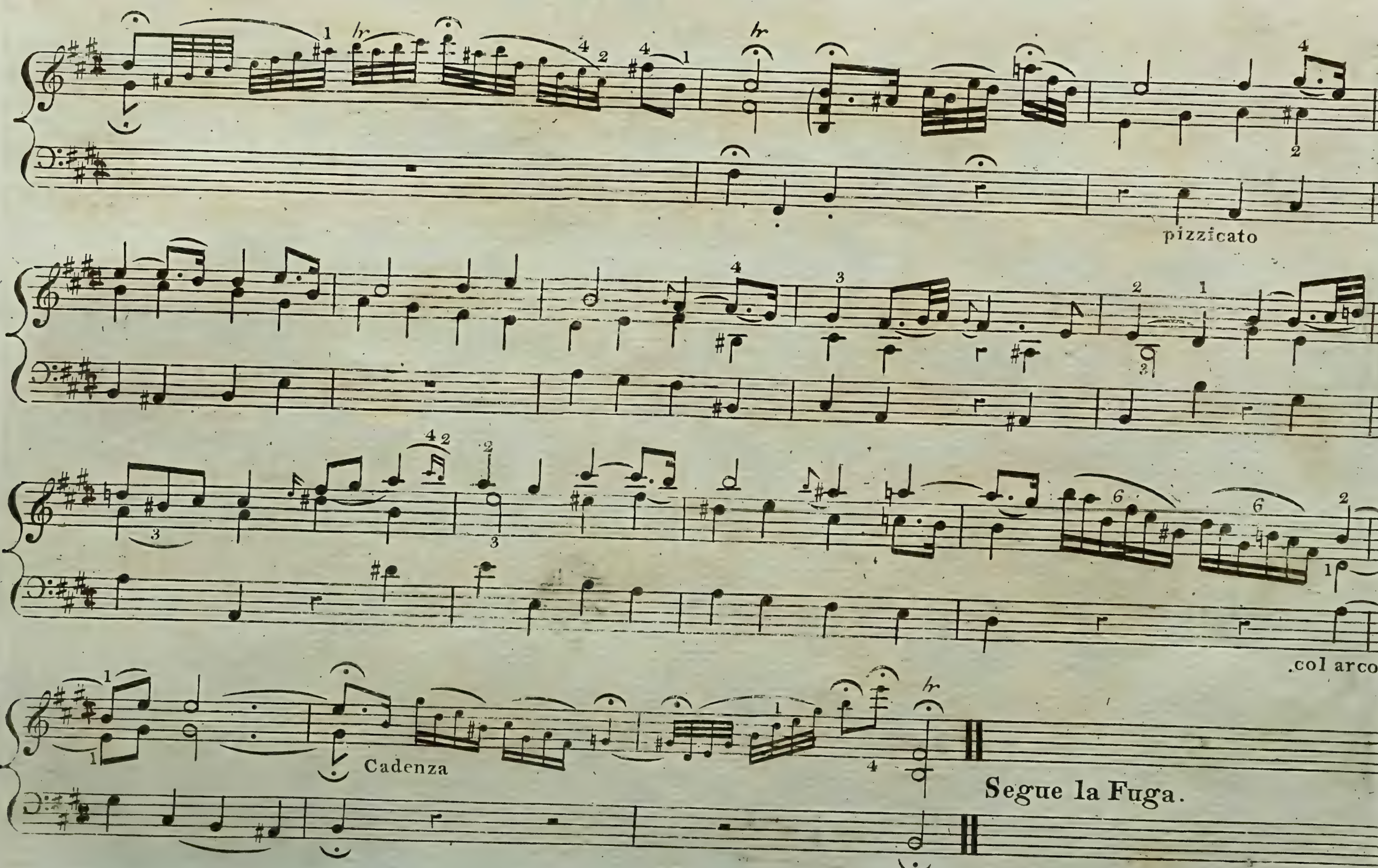



Adagio
half Shift
half Shift
Cadenza

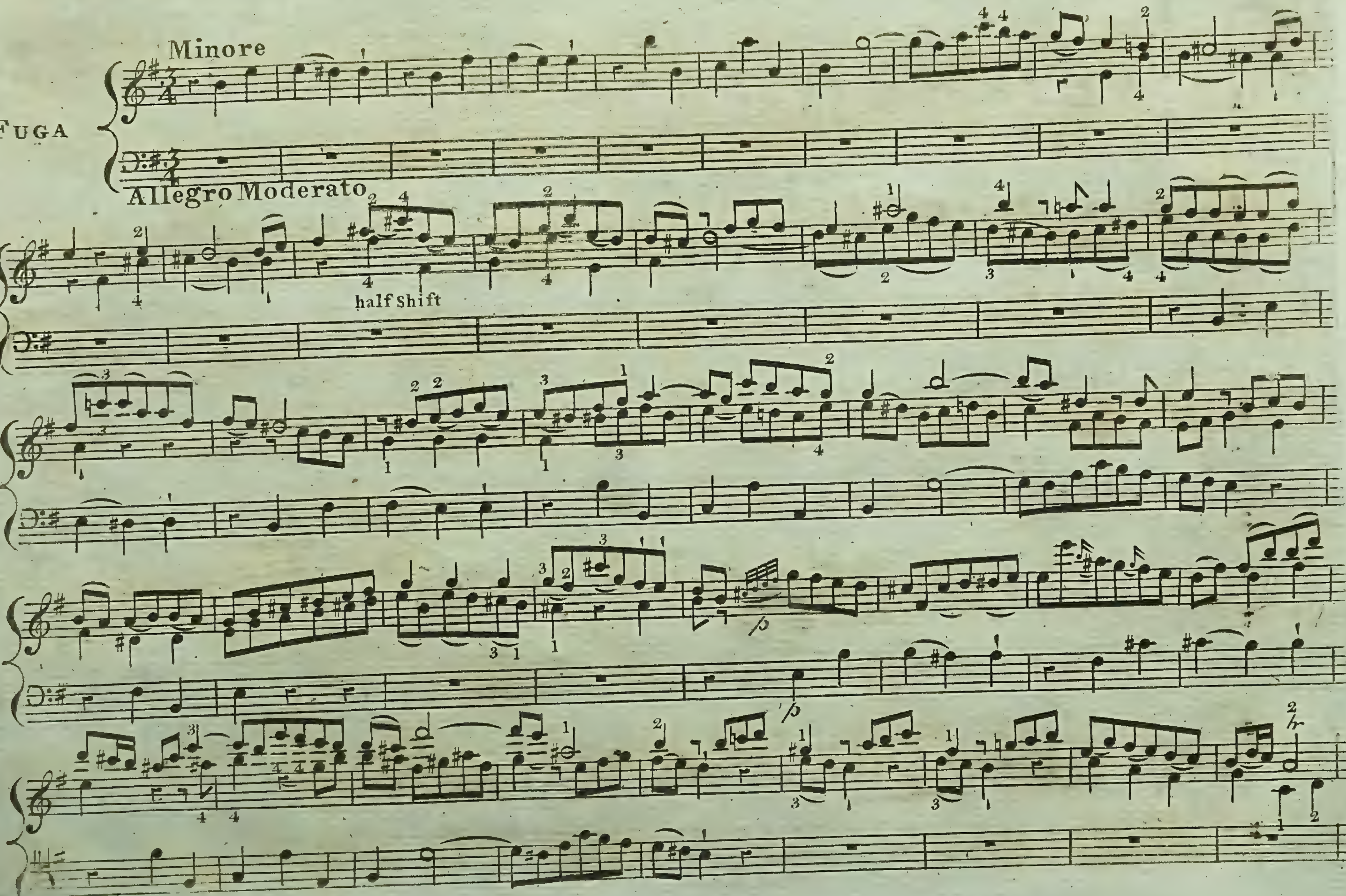
Introduction to the 6th. Capricio

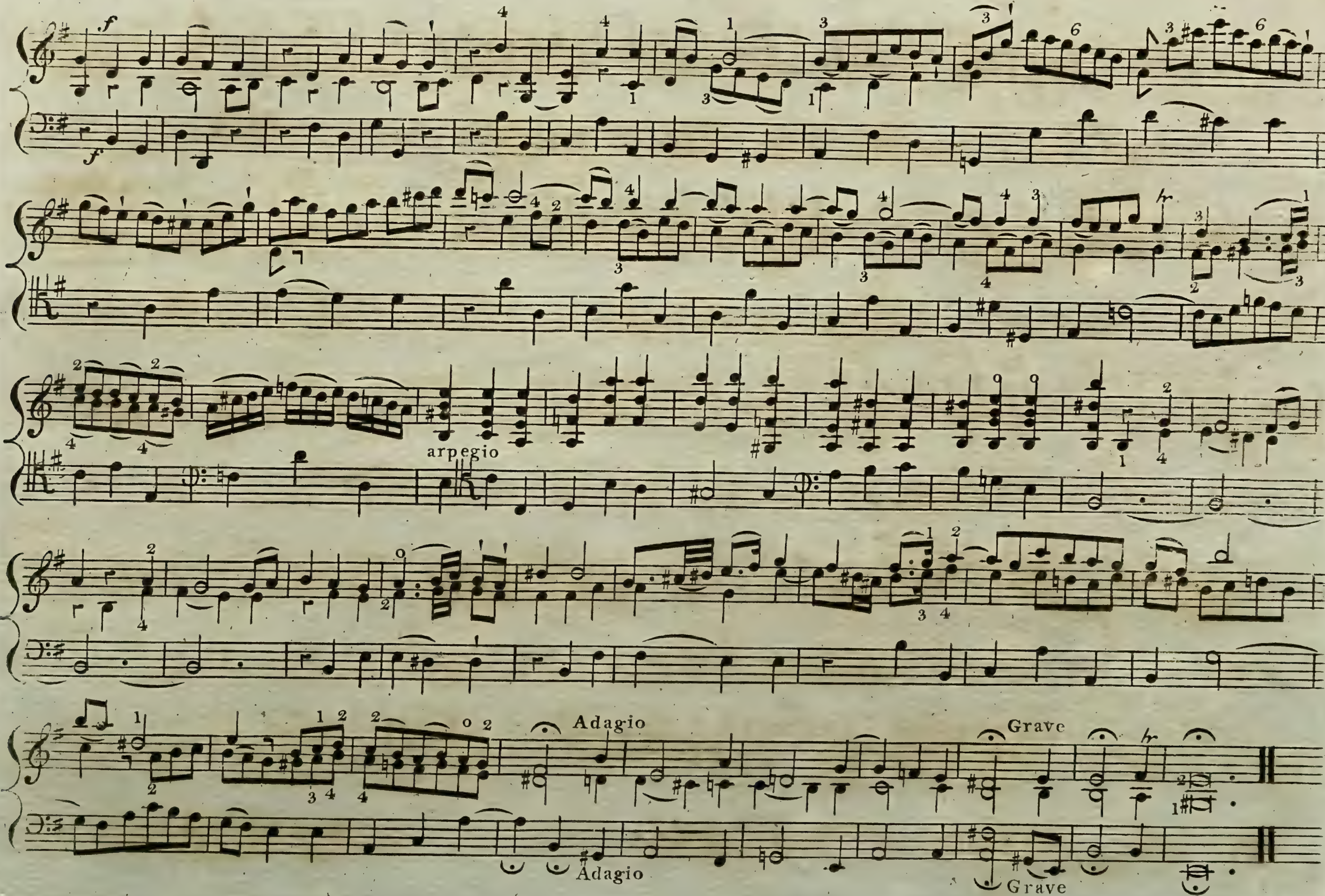
43 Adagio
E. Maggiore



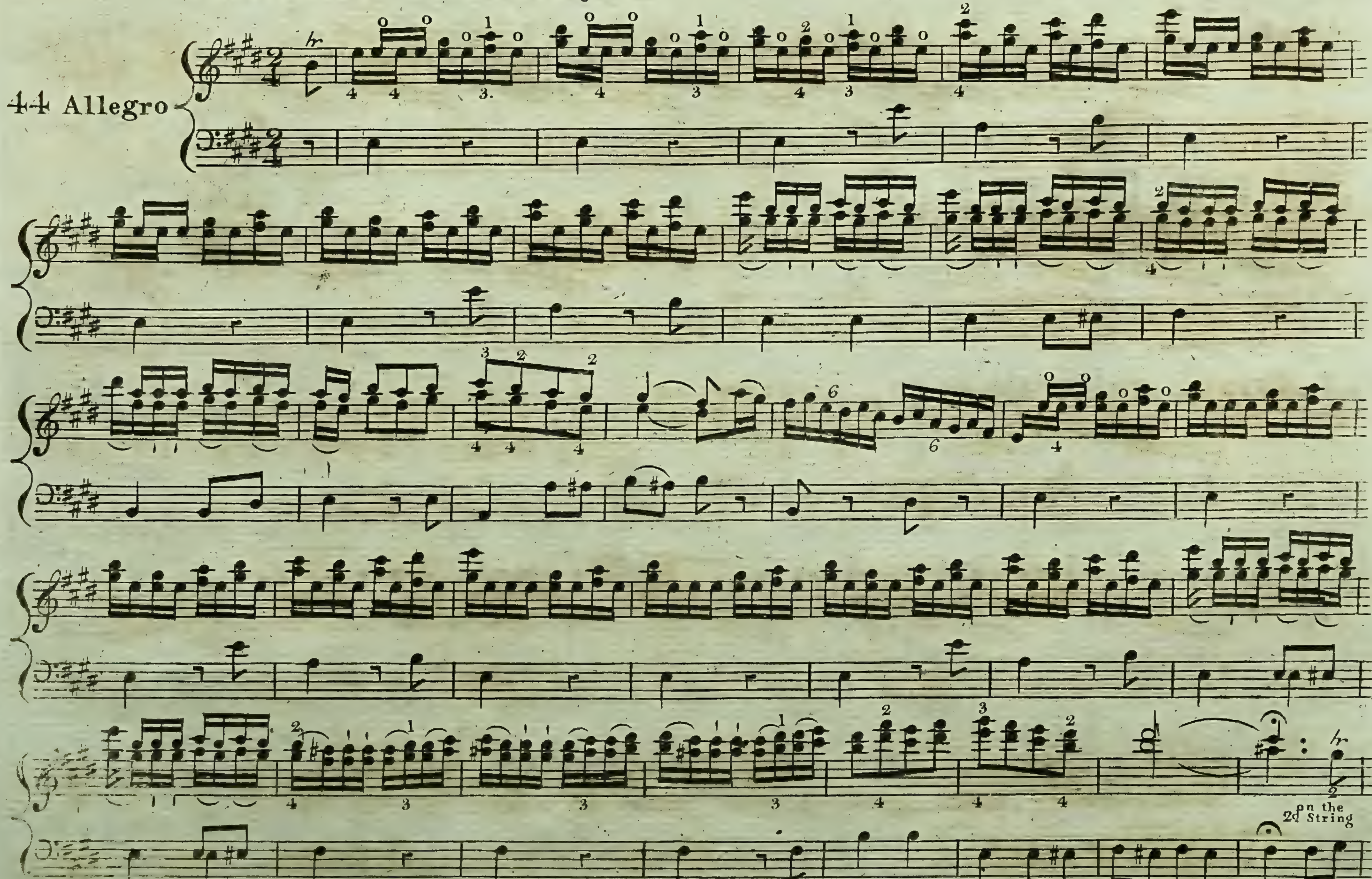

pizzicato
col arco
Cadenza
Segue la Fuga.

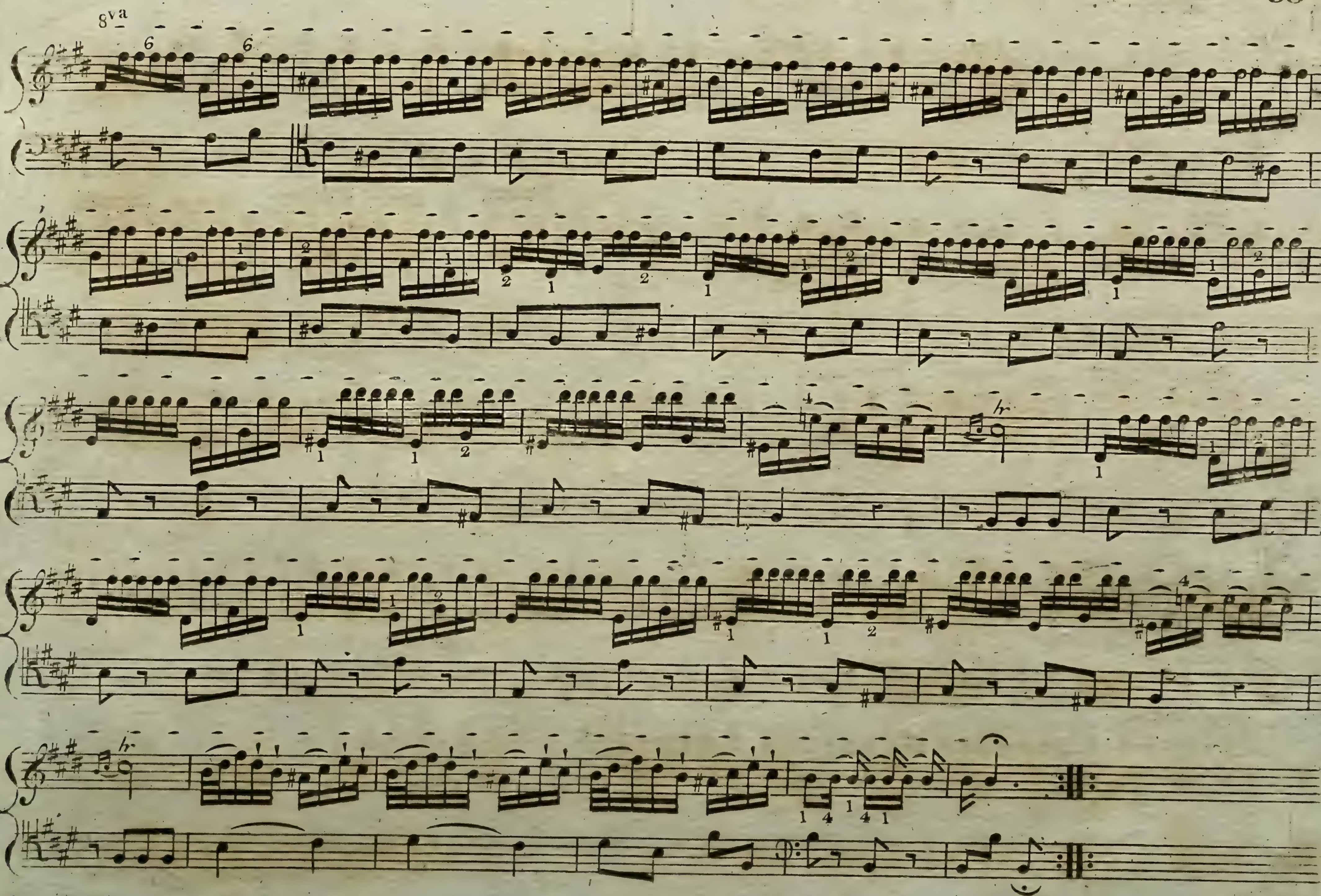
FUGA

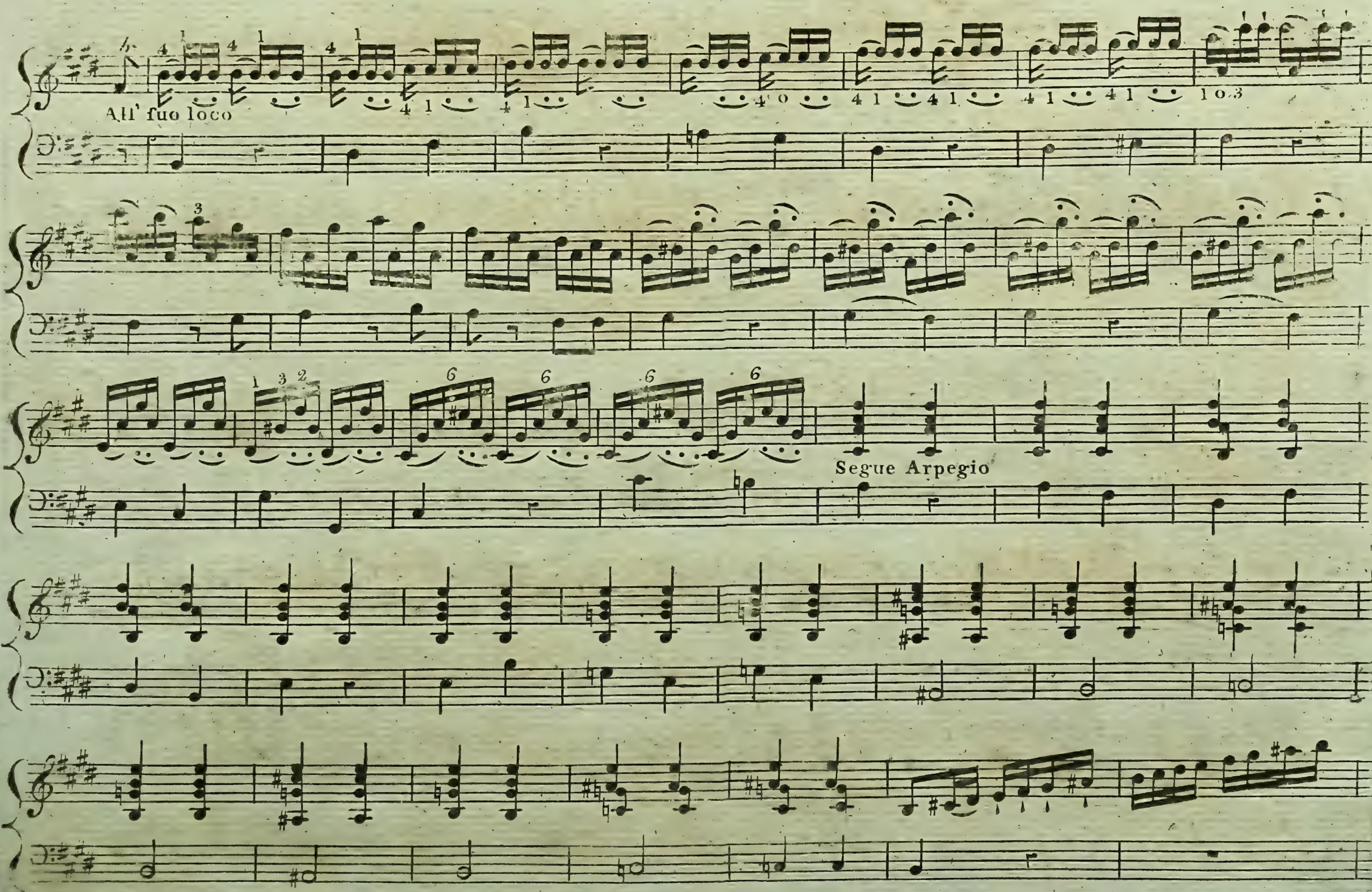


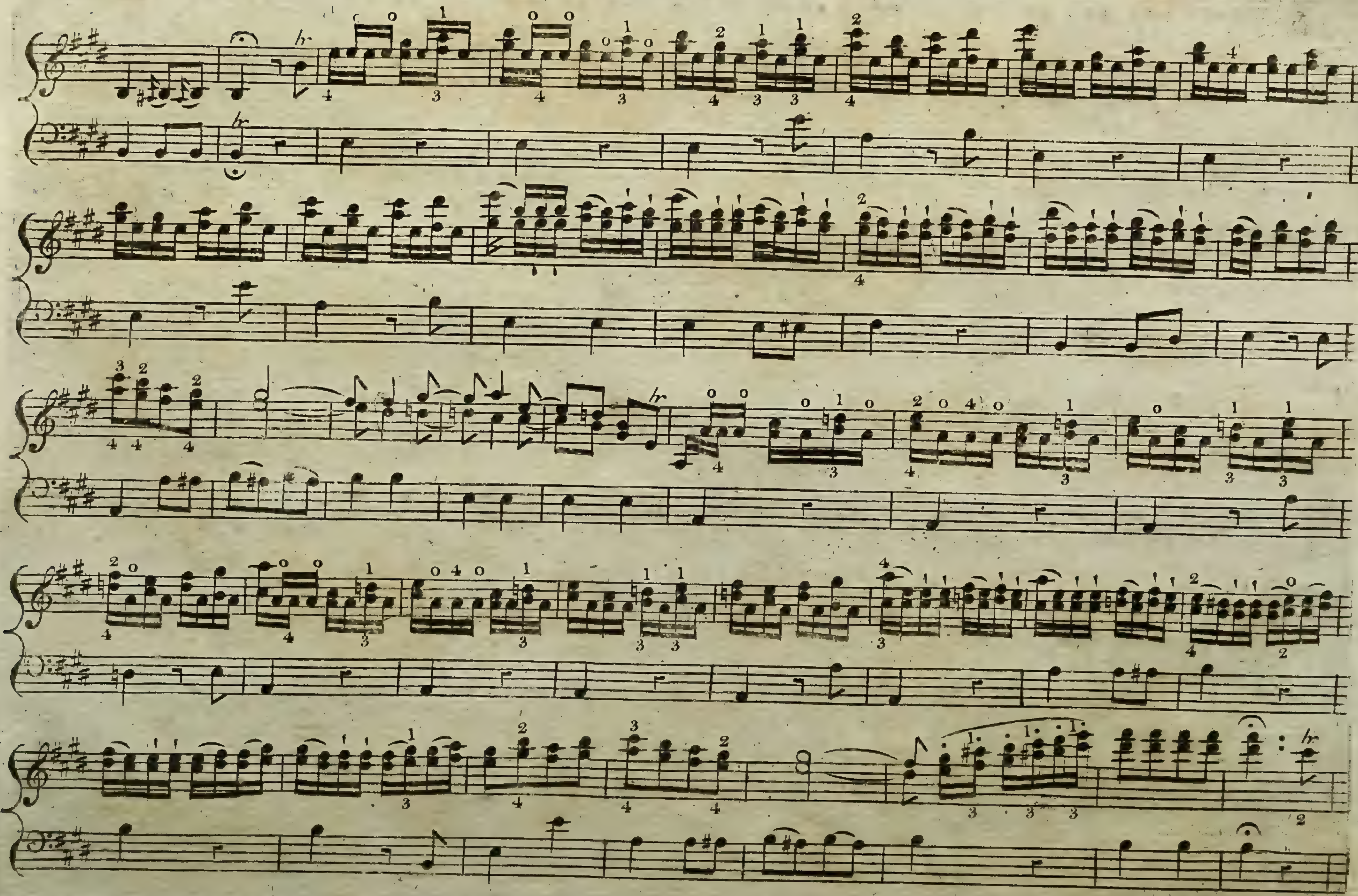

arpegio
Adagio
Grave

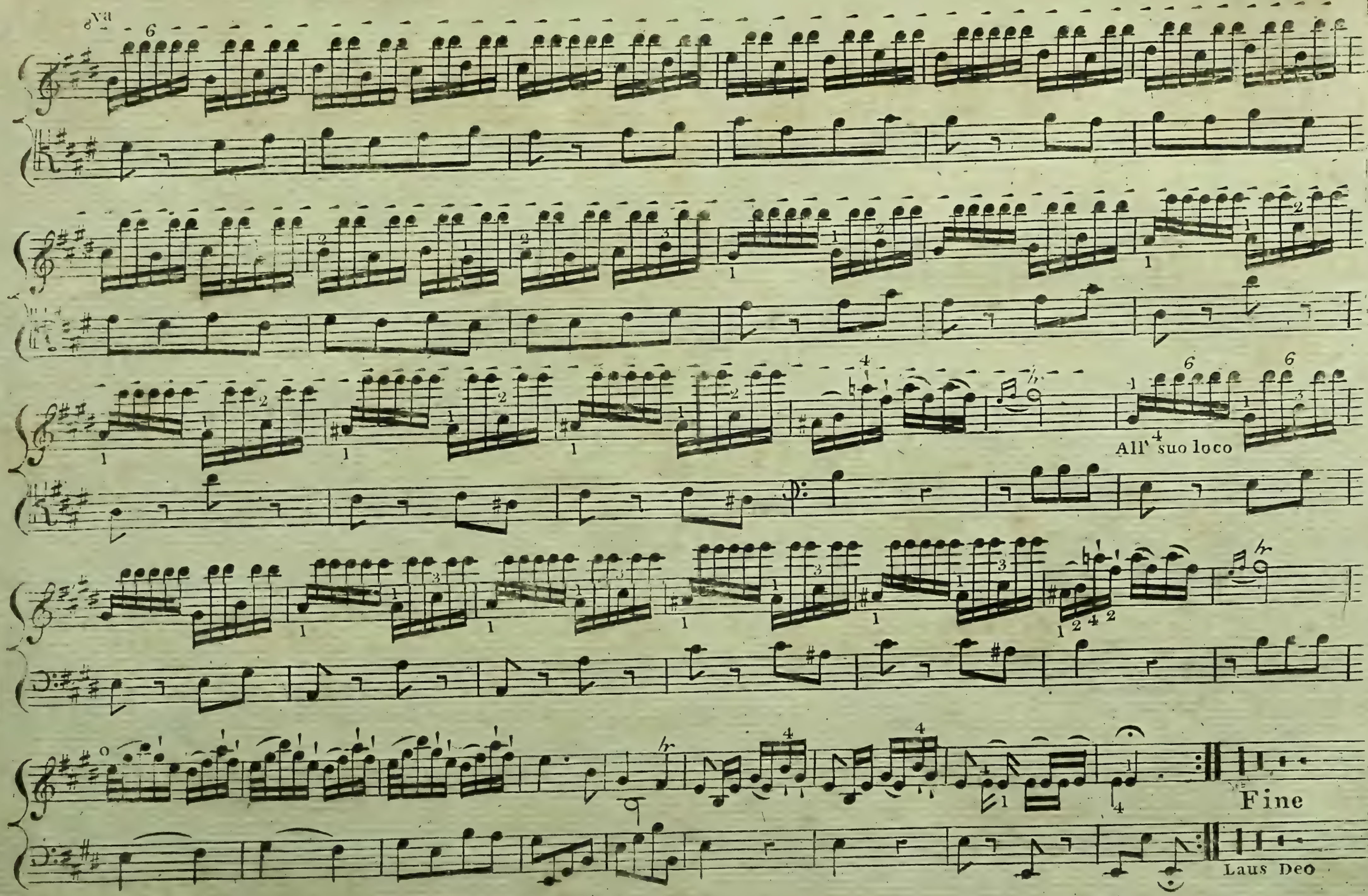
Capricio 6to. in E. with the Major 3d




8va


All' fuo loco
Segue Arpegio




8va
All' suo loco
Fine
Laus Deo

J. W. Windsor.

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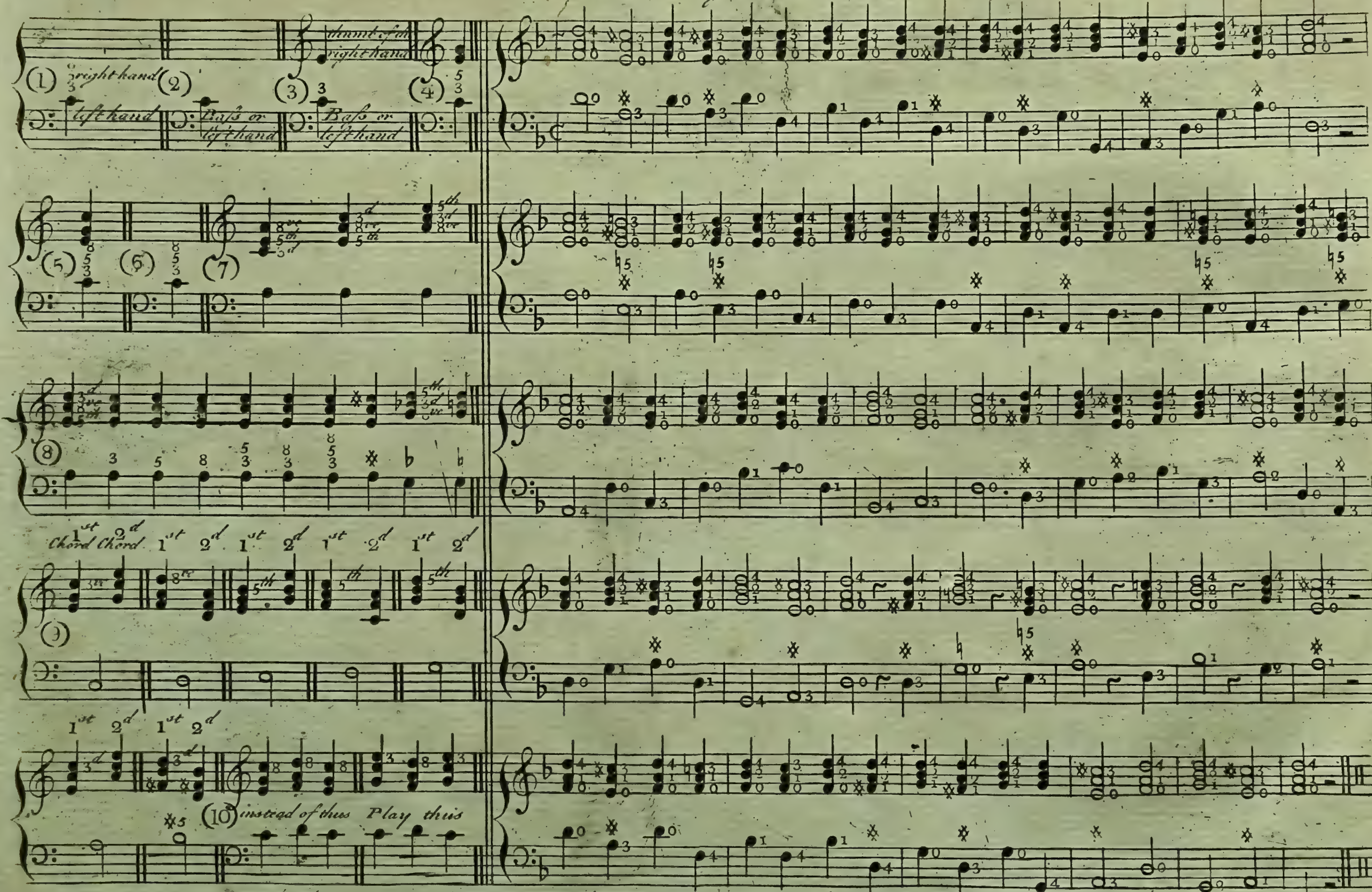
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CONTENTS.

CONTENTS.

Lesson I, or general Prelude



Vide the same Lesson without the Chords in Plate XIII

THE

AUTHOR's ADDRESS

TO THE

LEARNERS.

AS the following practical rules have been of confiderable ufe to many of my own fcholars, I think I ferve the intereft of mufic in general when I make them public. And if the method here laid down is carefully obferved, I am confident this ftudy will be found much eafier than is commonly imagined.

It was the advice of a noted painter to his pupils—*Nulla dies fine linea*: The like advice I beg leave to addrefs to you—*Let no day pafs without fome practice.*

And though this book doth not pretend to teach either the theory or the refined elegance of thorough-bafs, yet I flatter myfelf, that, if diligently perufed, it may prove a good introduction to both.

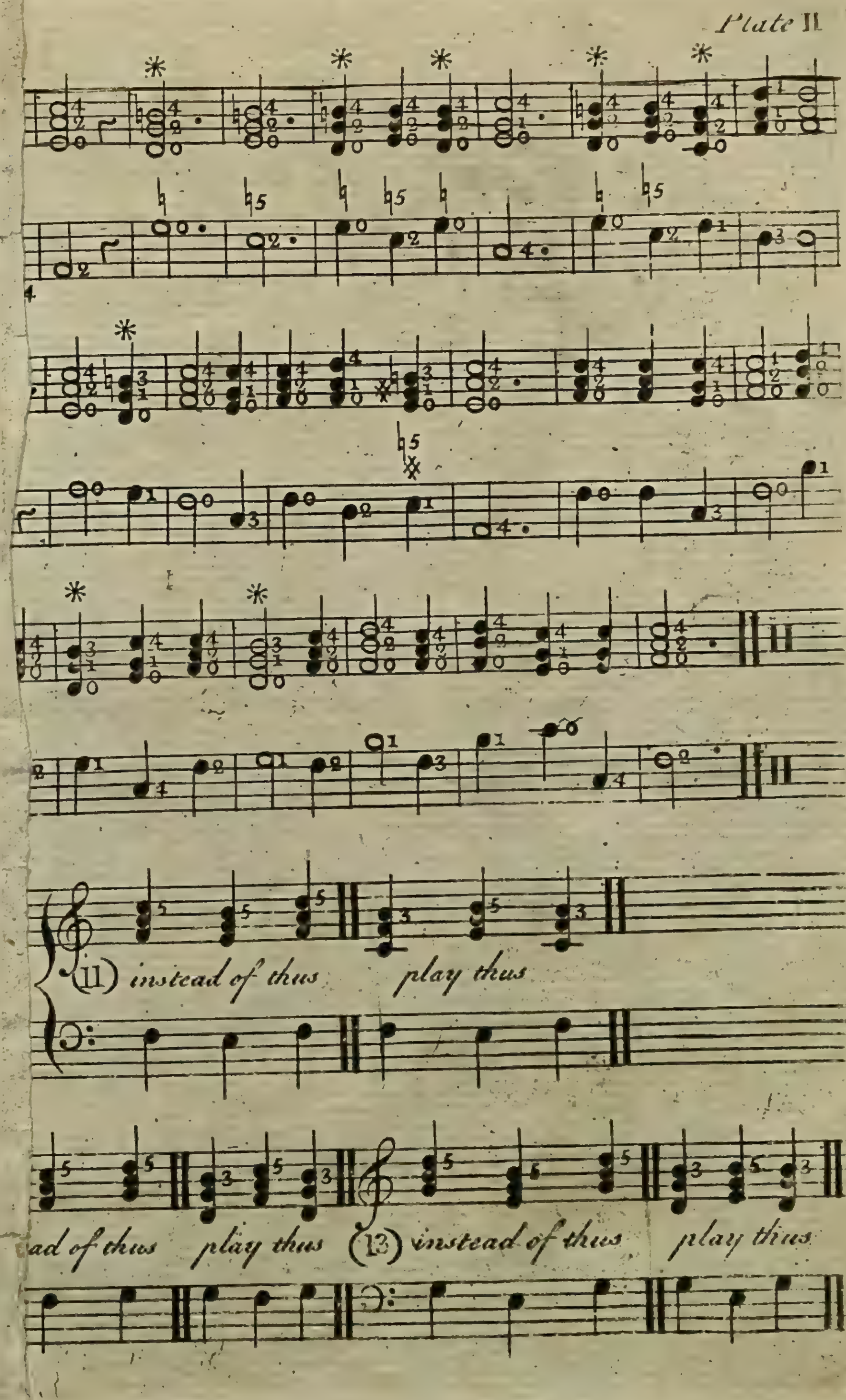
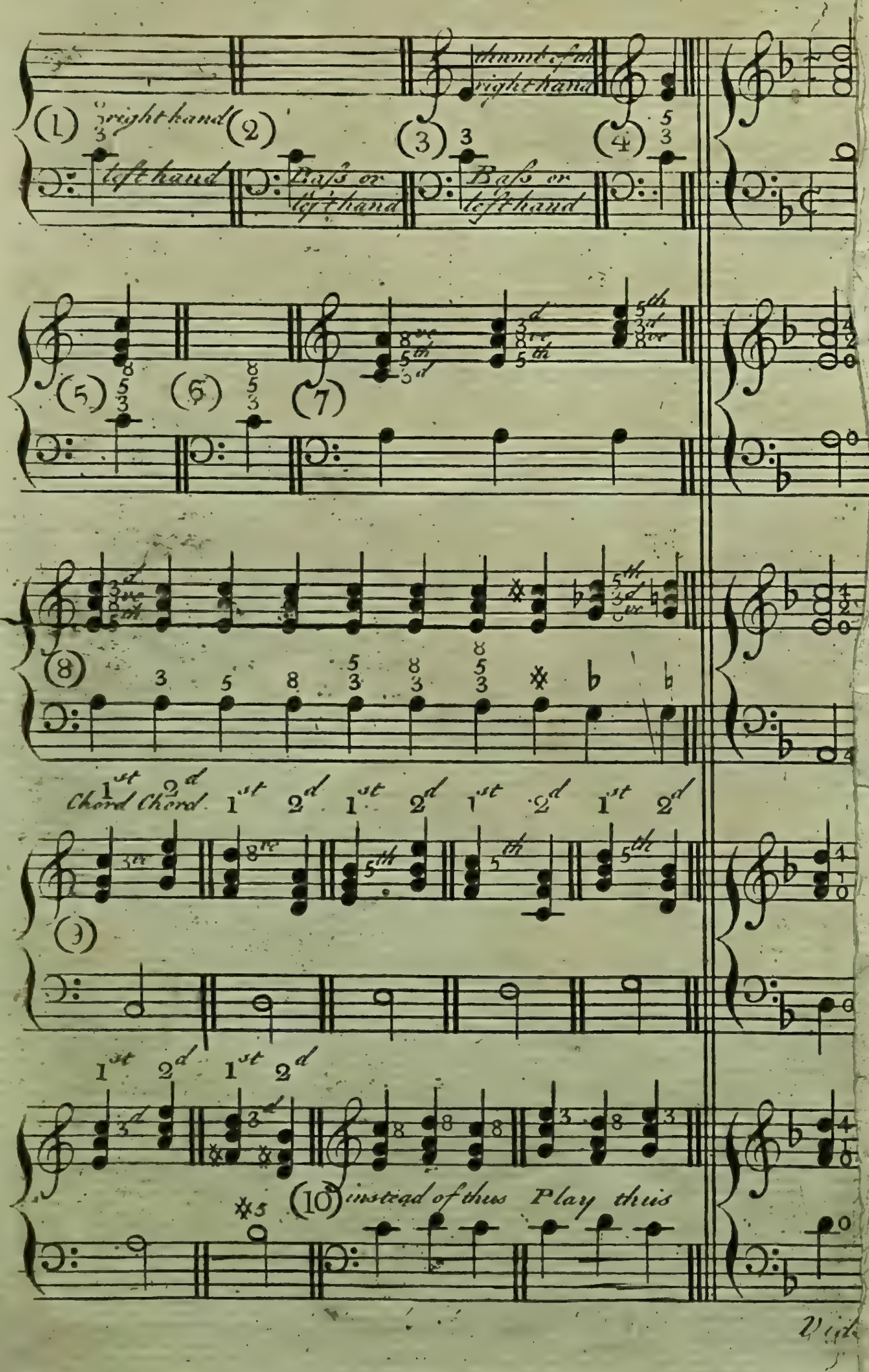


Plate 1



The rules and leſſons being placed in that order which tends moſt to the ready progreſs of learners, I muſt likewiſe entreat, that you never proceed to a new leſſon till you are ſo far maſters of what is paſt, that you not only underſtand how it ought to be performed, but are yourſelves able to perform it with eaſe, and above all in juſt and equal time.

THOROUGH-BASS

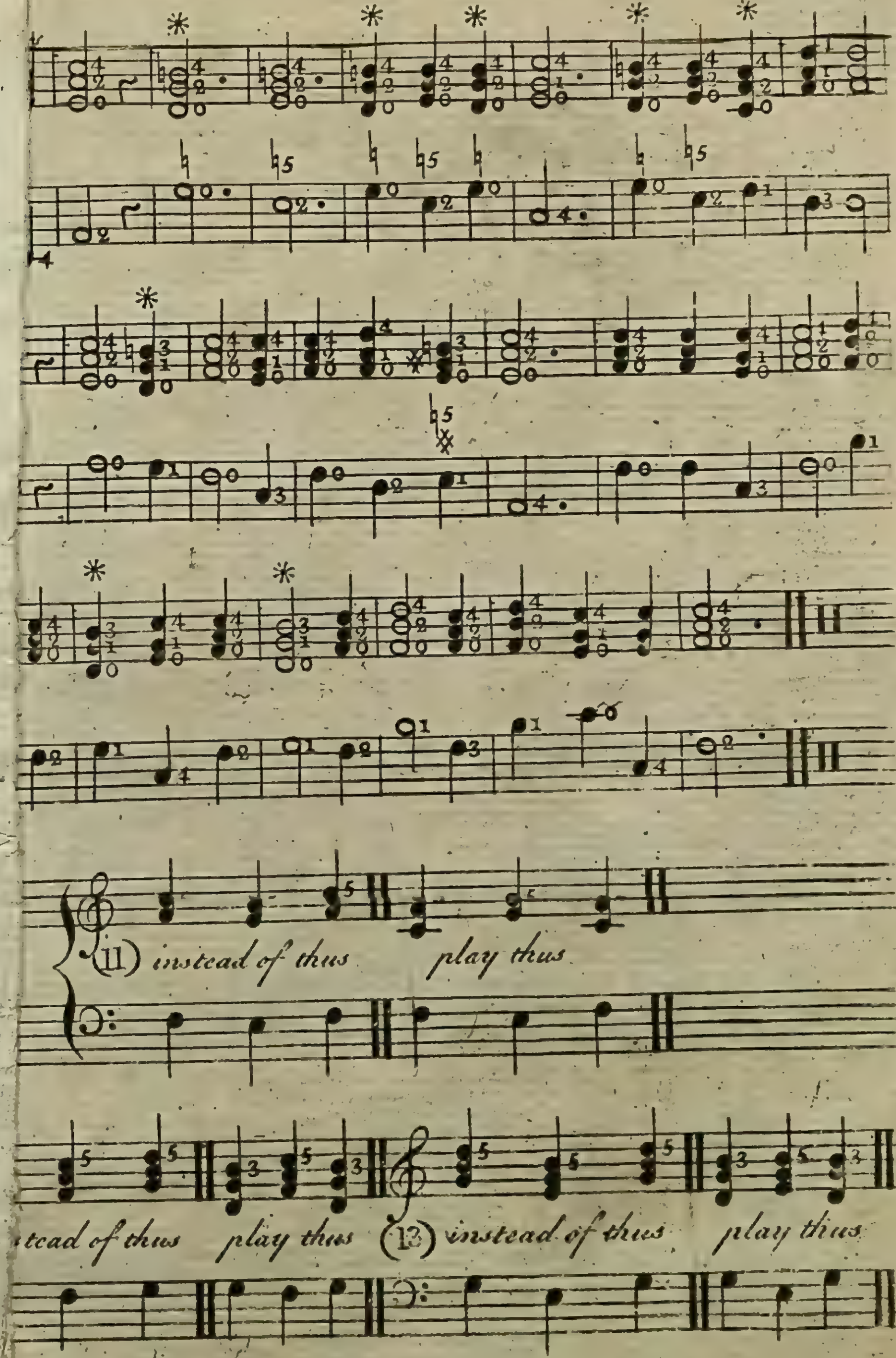
MADE EASY, &c.

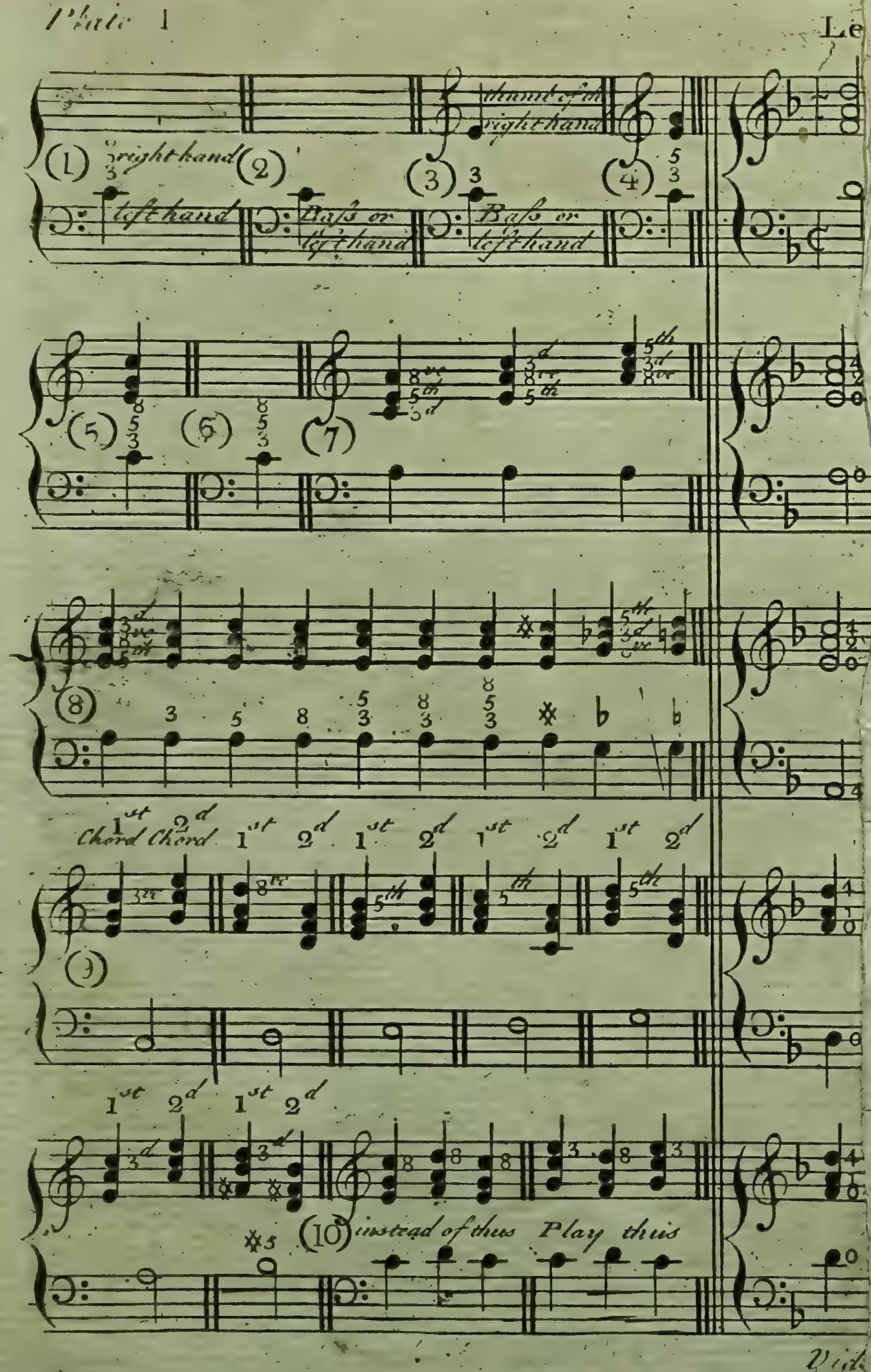
The Figures above the Notes explained, with Directions how to uſe them.

THOROUGH-BASS is performed by adding to the notes of the baſs ſuch chords as properly belong to them; ſo that, while the left-hand plays the baſs-note, the right-hand at the ſame time plays three or four different notes along with it; not ſucceſſively, but together and at once: And from this combination of ſounds reſults what is called harmony.

But, as it would always be difficult, and often impoſſible, to gueſs at the preciſe chords which the compoſer intends ſhould accompany the various notes of the baſs, without comparing that baſs with its treble, and other parts deſigned to be played or ſung with it, as a remedy for this, figures have been introduced; which, being placed directly above

Plate II





above the baſs-notes, give a full view at once of the chords that are proper to accompany them. So that, ſtrictly ſpeaking, to play thorough-baſs is to play the notes with the left-hand, and the figures with the right. (1) Vide the Example.

Among the various chords in uſe, the chief, which is called the perfect or common chord, occurring more frequently than any of the reſt, ſhall be firſt explained.

It is marked thus $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$, which ſignifies, that, together with any note of the baſs over which the above figures are placed, the right-hand is to play its third, fifth, and eighth or octave; and the manner of executing it will be beſt underſtood by an example.

Let the baſs-note be C (2): The firſt thing to be done is to prepare a finger of the left-hand for ſtriking that key; then begin at that C, and, reckoning it the firſt, count three notes upwards, which will bring you to E, the third to C, and let the thumb of the right-hand be prepared for ſtriking that key (3). And here I muſt obſerve, by way of caution, that in reckoning the notes, which are expreſſed by the figures, the long keys only are to be regarded, the ſhort ones ſerving to denote ſharps

ſharps or flats, for which there is no occaſion in the preſent caſe.

Having thus made ſure of the firſt or loweſt figure, namely 3, begin again at C, and, ſtill reckoning it one, count upwards till you come to five, which brings you to G, the fifth to C, expreſſed by the middle figure 5, and let the firſt finger be prepared for ſtriking that key: By theſe means two of the figures are ſecured, viz. $\substack{5\\3}$ (4). Begin once more at C, and counting in the ſame manner eight notes upwards, the eighth will prove another C, the octave to the baſs, expreſſed by the higheſt figure 8, and the fourth finger muſt be made ready for ſtriking that key (5). When all the fingers are thus prepared, bring them down upon the keys equally and at once; and this is thorough-baſs, viz. C with its common chord (6).

Theſe three figures are not always played in the ſame order, but, as occaſion requires, may be varied in three different ways, viz.

				5th
		3d		3d
8ve		8ve	or	8ve
5th	or	5th		
3d				

 Let

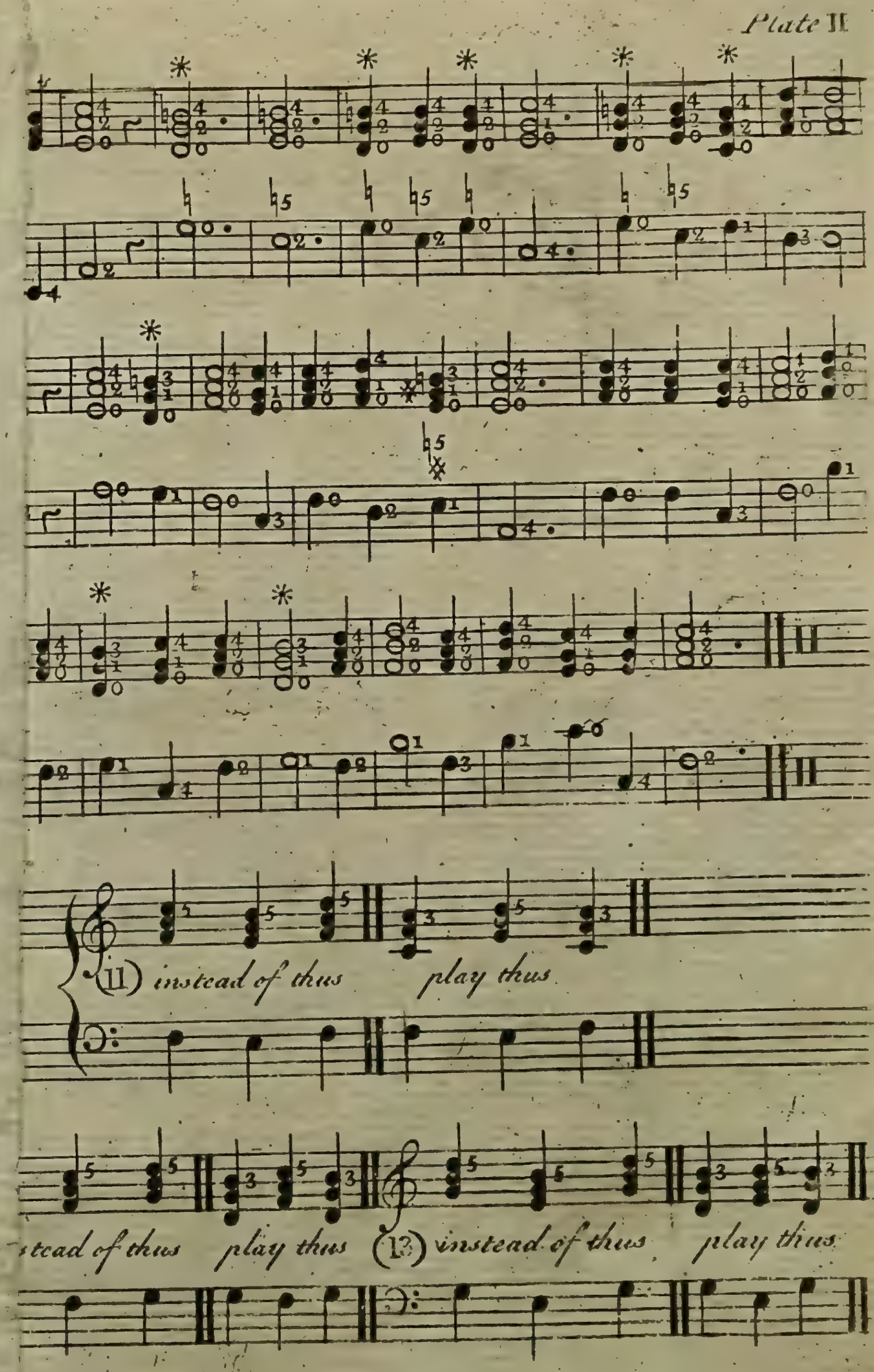
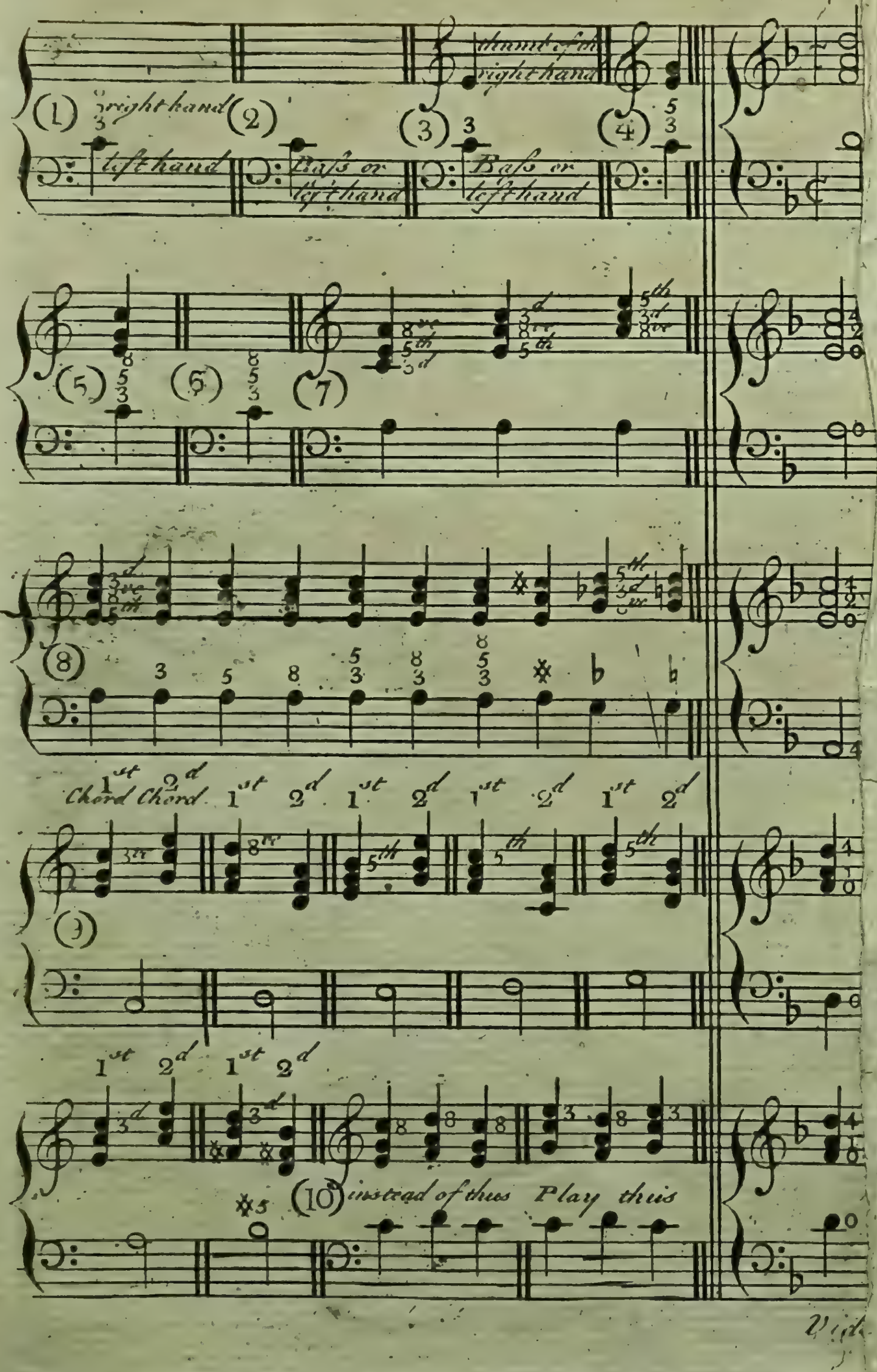


Plate I



Let the fame example be viewed in notes, being A with its common chord (7), by which it will appear that, in each of thefe ways, the chord is compofed of the felf-fame notes, *i. e.* C, E, A, or E, A, C, or A, C, E. The removing any of thefe notes an octave higher, as it happens to the C in the fecond way, and to both C and E in the laft, makes no alteration in the rules of harmony, which confiders the notes of chords only as they are intrinfically in themfelves, not as they are occafionally played high or low; the performer always chufing that way which is moft convenient to his hand, or confiftent with fome rules that prefently fhall be treated of.

But, as a beginner might find a difficulty in carrying three different ways in his mind, for every note of the bafs that bears common chord, I have only chofen two, which will be fufficient to learn by, till he is become acquainted with all the rules, and then, with eafe, he may apply any of the three at pleafure.

Marks by which the common Chord is known.

No figures over any note fignify common chord: A fingle 3, or a 5, or an 8, or two of thefe figures thus $\substack{5\\3}$ $\substack{8\\3}$ $\substack{8\\5}$, or all three $\substack{8\\5\\3}$, mean always the fame chord:

Alfo

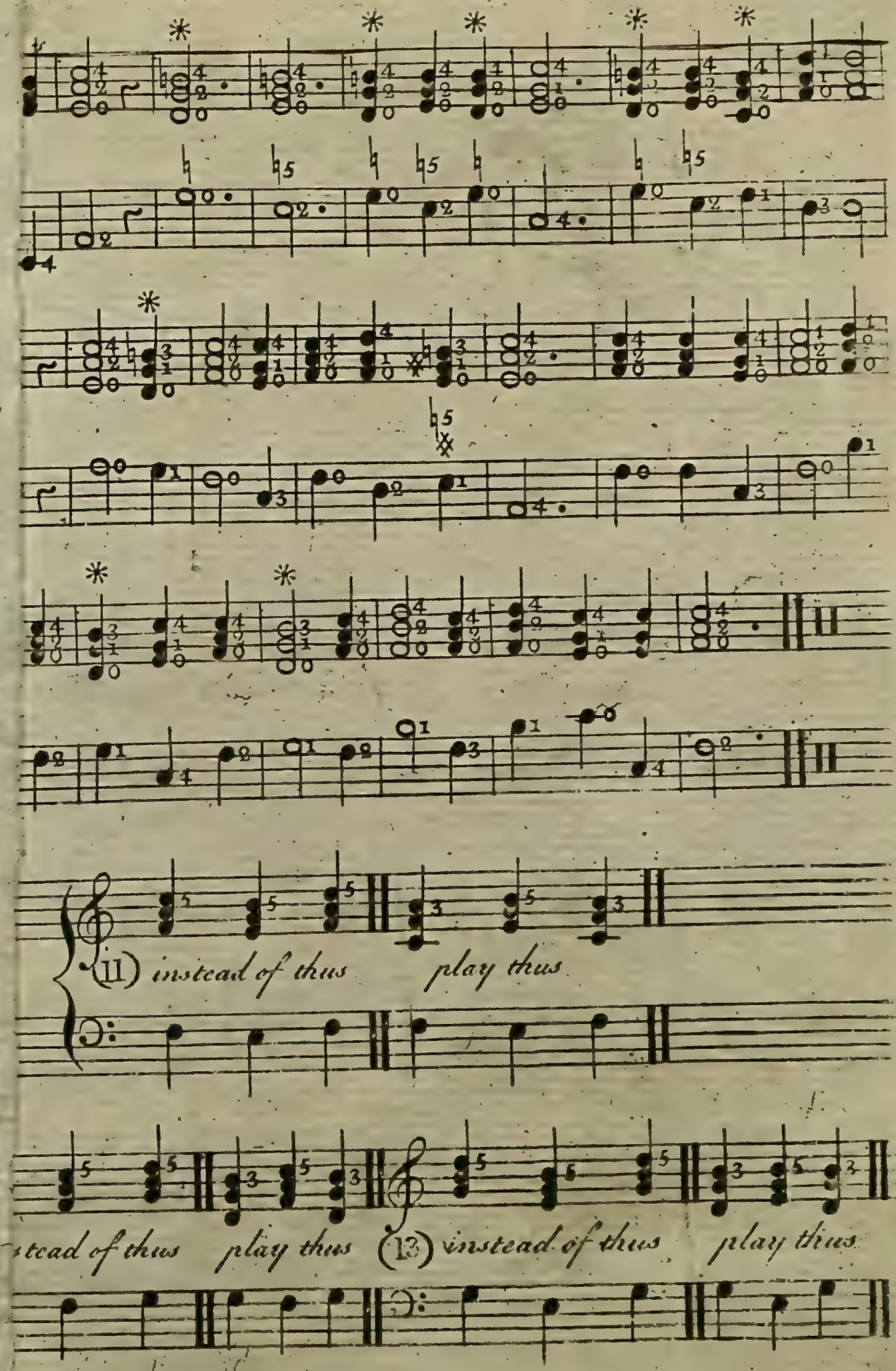
Alſo a ſharp, a flat, or a natural, over the baſs-note, without any other figure, deſcribes common chord, with this addition, that the third ſhall be ſharp, flat, or natural, according to the mark (8).

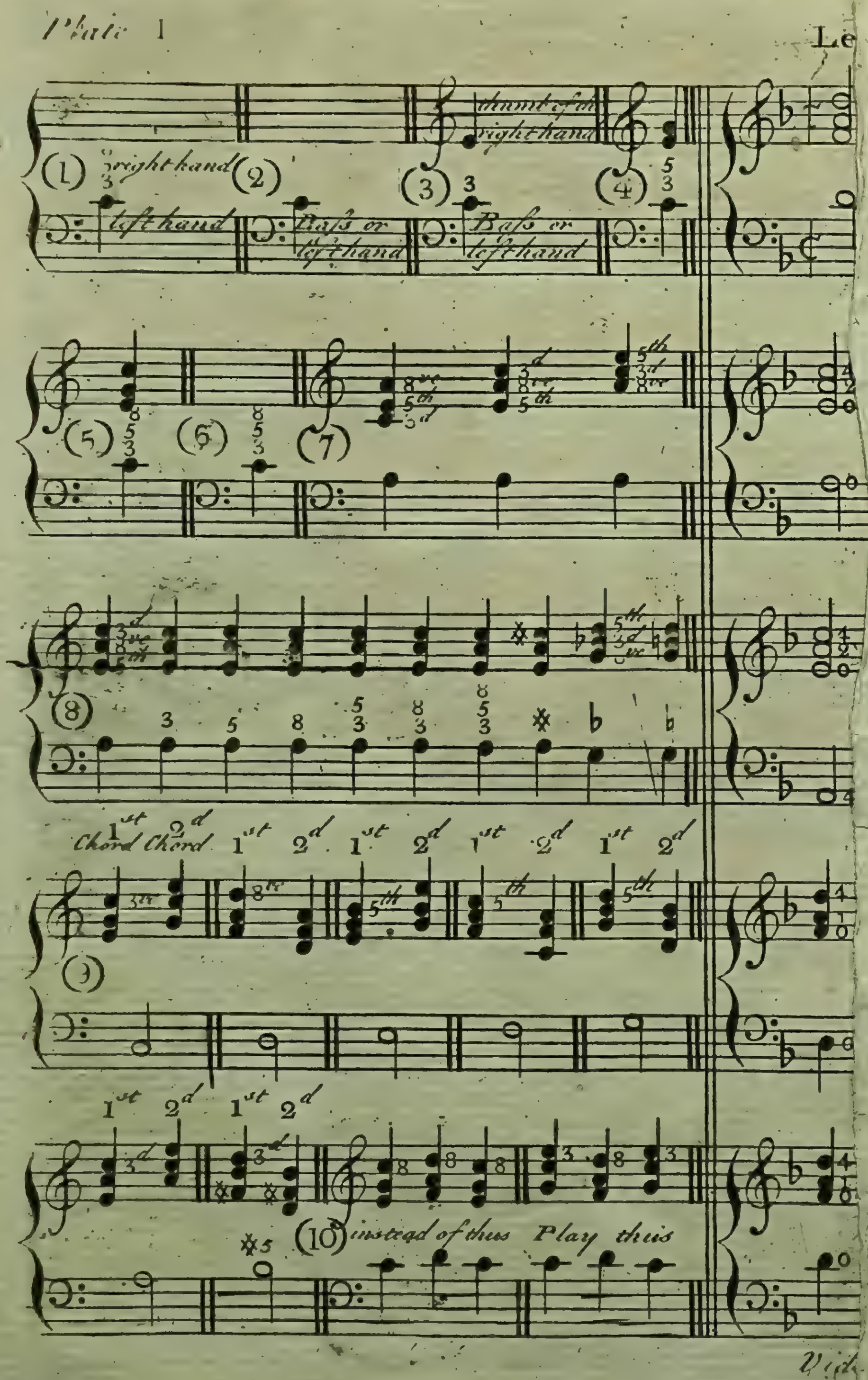
Of the firſt and ſecond common Chord to each of the ſeven Notes of Muſic.

It is for expedition's ſake that I call them firſt and ſecond chords, inſtead of firſt and ſecond way of common chords (9). The firſt is that which is naturally uſed to notes bearing this chord; the ſecond is only brought in on ſome particular occaſions, as hereafter ſhall be explained.

But, before we examine when the ſecond chords are to be uſed, it is requiſite to acquire a local memory of the firſt, and alſo a readineſs of the fingers in playing them; for which purpoſe Leſſon I. (vide Plate I.) is to be practiſed until the ſcholar plays it tolerably quick; and alſo it will be adviſeable to play it as a kind of a general prelude before the other leſſons, with a view of getting the habit of ſtriking always the firſt chords, when no reaſon obliges to do otherwiſe.

Plate II.





And, as I ſuppoſe that the unexperienced might be at a loſs what fingers to apply to the chords, and to the notes of the baſs, I have annexed, in this and a few other leſſons, a ſmall figure to each for his inſtruction; and from thence he may form an idea of the reſt.

N. B.

- 0 ſtands for the Thumb,
- 1 ſtands for the Fore finger,
- 2 ſtands for the Second finger,
- 3 ſtands for the Third finger,
- 4 ſtands for the Little finger.

When the ſcholar is become tolerably well acquainted with the way of fingering the chords and the baſs-notes, it will be neceſſary to practiſe the ſame leſſon without the help of looking to the chords above the notes, and peruſe it as it is ſet in Plate XIII; which method muſt alſo be obſerved with regard to the other leſſons, as ſoon as they are become a little familiar. Any doubt that ariſes concerning the chords, or the way of fingering them, may be eaſily ſolved by turning back a few leaves and viewing them again ſet at their full length.

When

When the ſecond common Chords are to be applied.

The ſecond chords are uſed for the following reaſons :

I. In order to avoid two conſecutive or following octaves, between the higheſt note of the chords and the notes of the baſs.

II. In order to avoid two conſecutive or following fifths, between the higheſt note of the chords and the notes of the baſs.

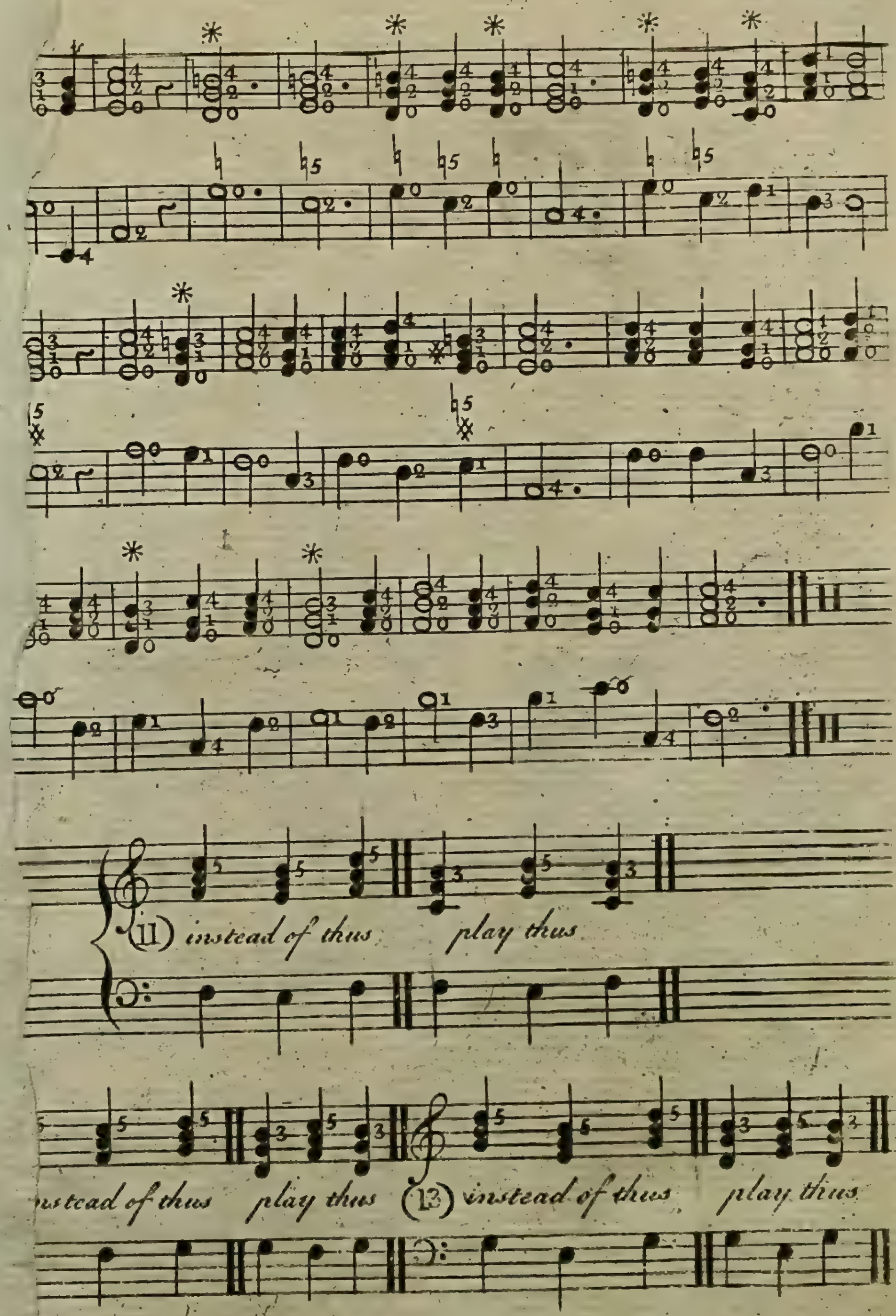
III. In order to render ſome chords more harmonious by their places

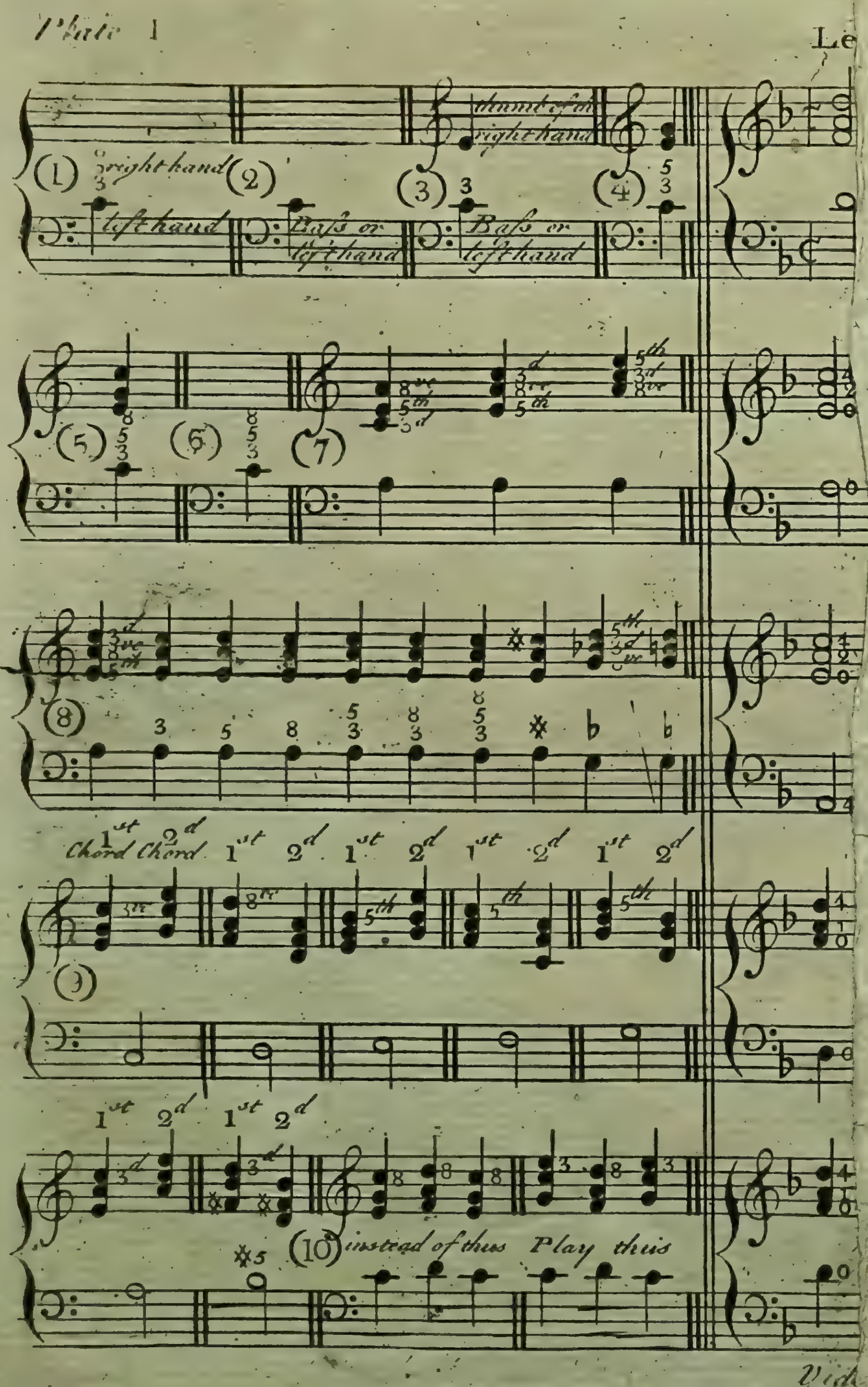
IV. In order to avoid ſkipping too much from one chord to another.

Of two conſecutive or following Octaves, and how to avoid them.

It is diſallowed in thorough-baſſes to play two chords following one another, whoſe higheſt note is the octave of the baſs; *e. g.*—By examining the firſt chords at (9),

Plate II.





where the higheſt notes are figured, we ſhall find that only C and D fall under this rule, both having their octave for their higheſt note.

The way to avoid this diſallowance, is to alter one of theſe chords, ſo that the higheſt note may not be the octave.

Therefore, when C is found preceding or following D, inſtead of its firſt, its ſecond chord muſt be played; by which the higheſt note of C's chord is changed from the octave to the third (10).

Leſſon II. (in Plate II.) is a practice of this firſt rule. The * over the chords points out ſuch C's as precede or follow the D's, to which the ſecond chord is applied inſtead of the firſt, and ſerves to diſtinguiſh them from thoſe that are not near a D.

Of two conſecutive or following Fifths, and how to avoid them.

This is the ſecond diſallowance in thorough-baſs, viz. Not to play two chords following one another, whoſe higheſt

highest note is fifth with the bass †. And by examining again the first chords at (9), it will be found that E, F, and G, are liable to this rule, having each a fifth for their highest note.

Consequently some of them must be altered, and thus:

F, when near E, shall have its second chord instead of the first, which changes its highest note from a fifth into a third (11).

G, when near F, shall have its second chord instead of the first, which likewise changes its highest note into a third (12).

G also, when near E, shall have its second chord for the same reason (13).

Lesson III. is the practice of this second rule, in which F and G, when marked with the *, have their second chords instead of their first.

† The elegant way of playing thorough-bass demands that also two consecutive fifths should be avoided between the lowest notes of the chords and the notes of the bass: But a practitioner may pass by this rule for the present, and observe it only when he is become master of the thorough-bass.

Note,

Plate II

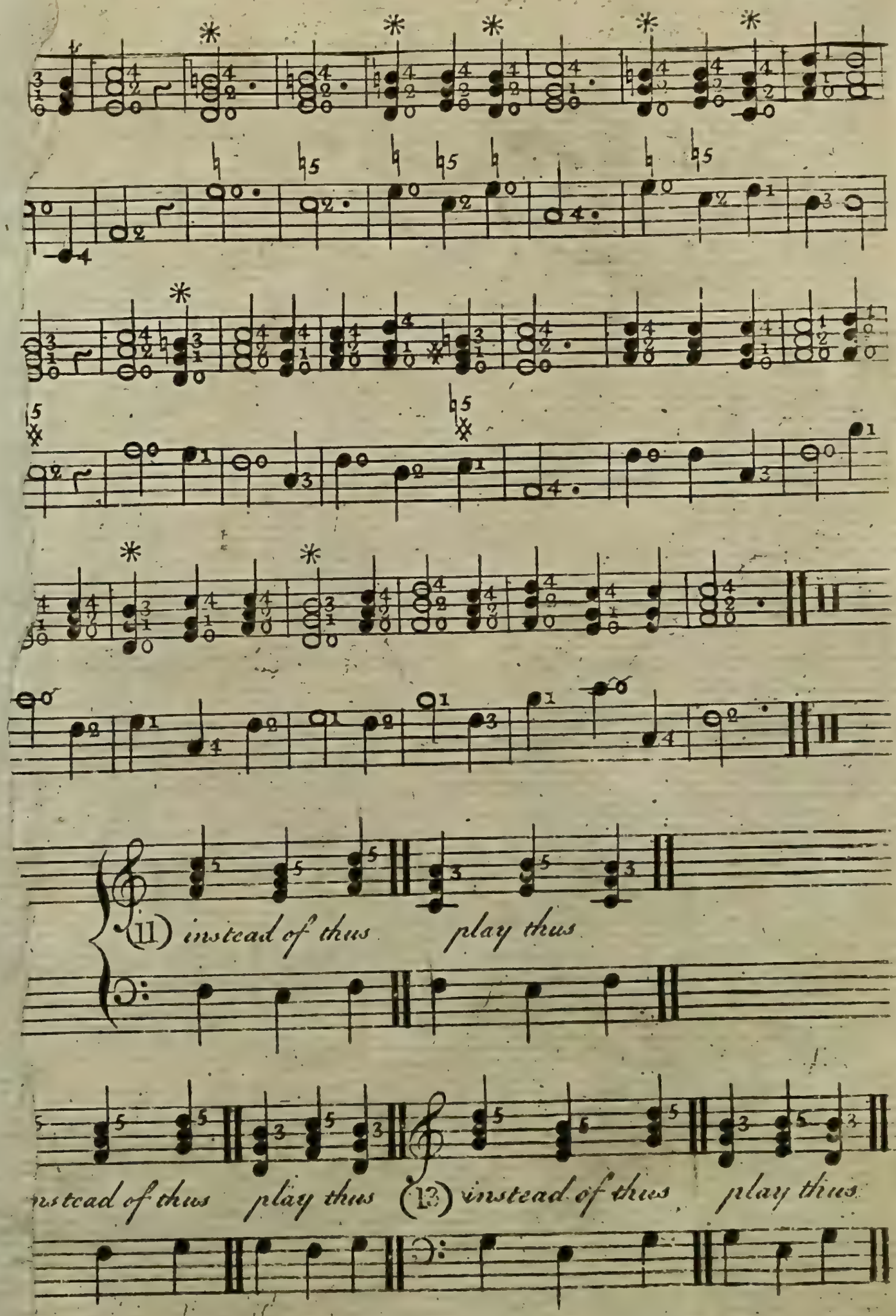
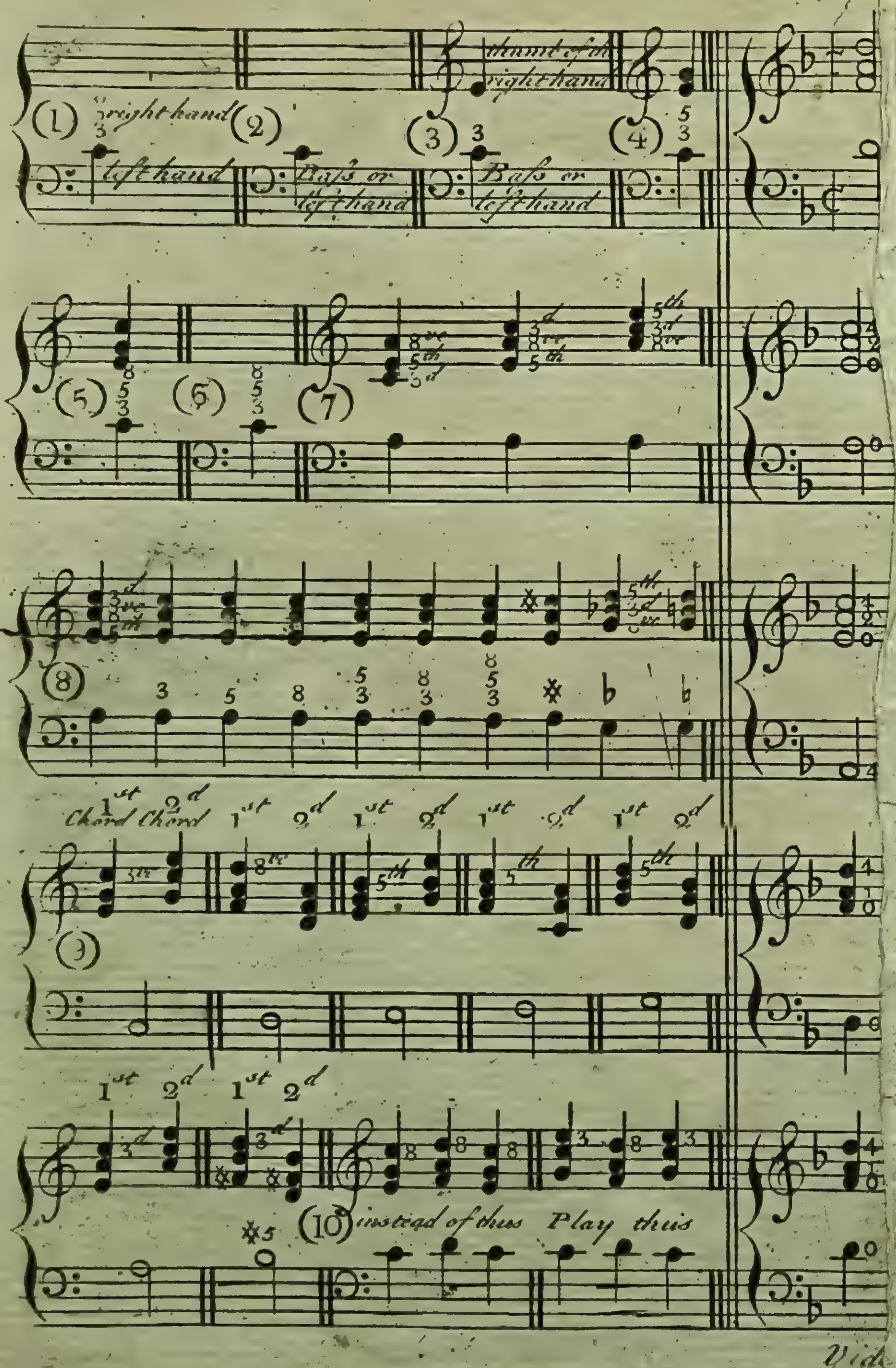


Plate I



Note, That in the fourteenth bar of this leſſon, though the ſharp third and natural fifth are only marked to the firſt E, yet they are underſtood to be continued on the ſecond alſo; it being a conſtant rule, that whatever figure, ſharp, or flat, is marked above the firſt of any number of repeated notes, it is to be continued to them all, or till a new figure changes the chord.

PLATE II. Of

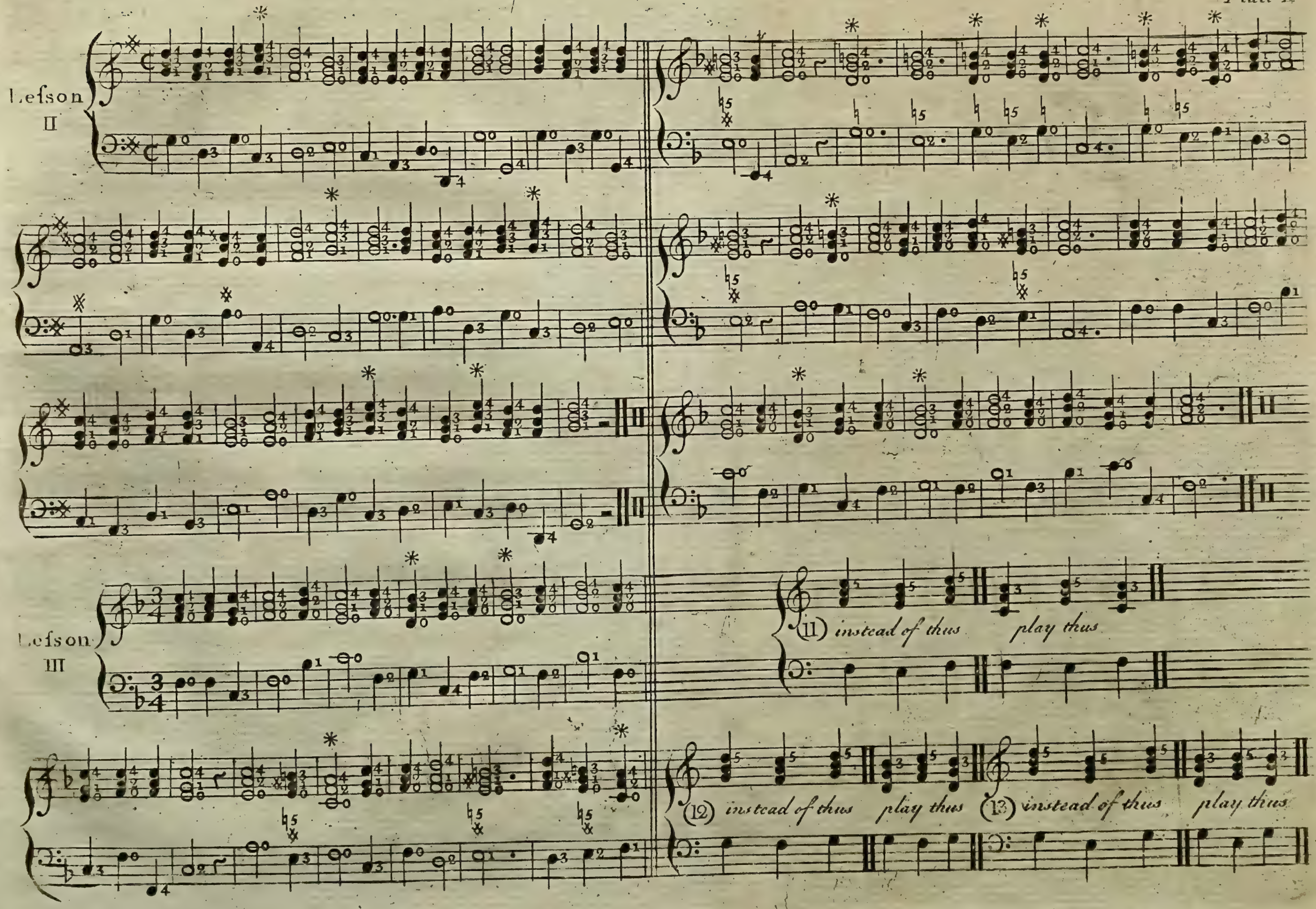
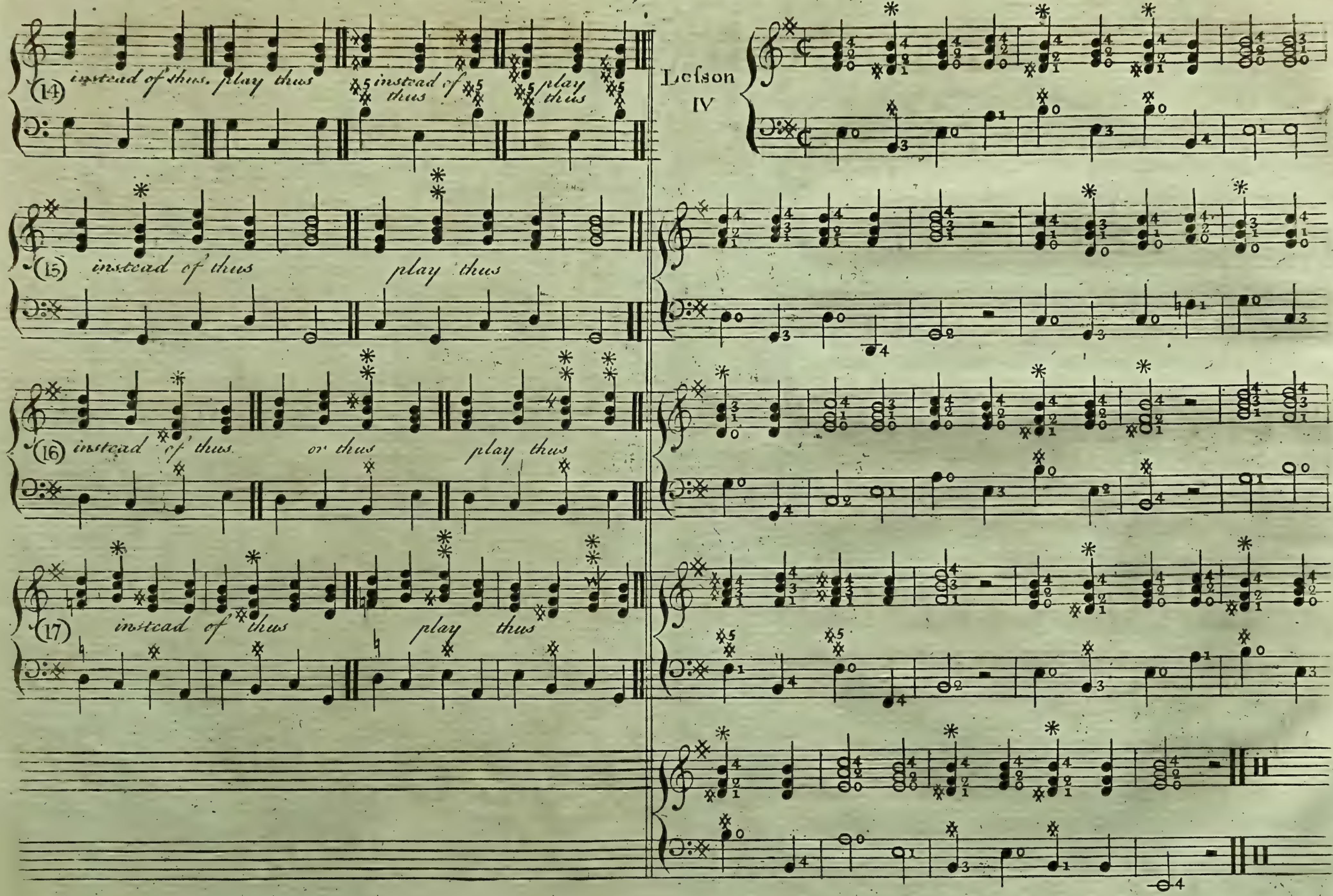

Lefson II
Lefson III
(11) instead of thus
play thus
(12) instead of thus
play thus
(13) instead of thus
play thus

Plate III


(14) instead of thus. play thus
instead of thus
play thus
(15) instead of thus
play thus
(16) instead of thus
or thus
play thus
(17) instead of thus
play thus
Lesson IV

Of rendering ſome Chords, more harmonious by their Places.

By this third rule, G when near C, and B when near E, are to have their ſecond chord (14), being more harmonious this way than the other.

It might be expected that I ſhould explain to the learner why theſe two chords, when near the others above-mentioned, are more harmonious in their ſecond way than in their firſt; but I muſt reſerve this and ſuch other explanations for another work, where I mean to treat of the theory; for a few words would give no clear idea to a beginner of my meaning, and many would fill his mind with extraneous matters, only apt to perplex him; therefore at preſent it muſt be taken for granted.

Leſſon IV. is the practice of this rule, in which B and G, when marked with the *, are to have their ſecond chords inſtead of their firſt.

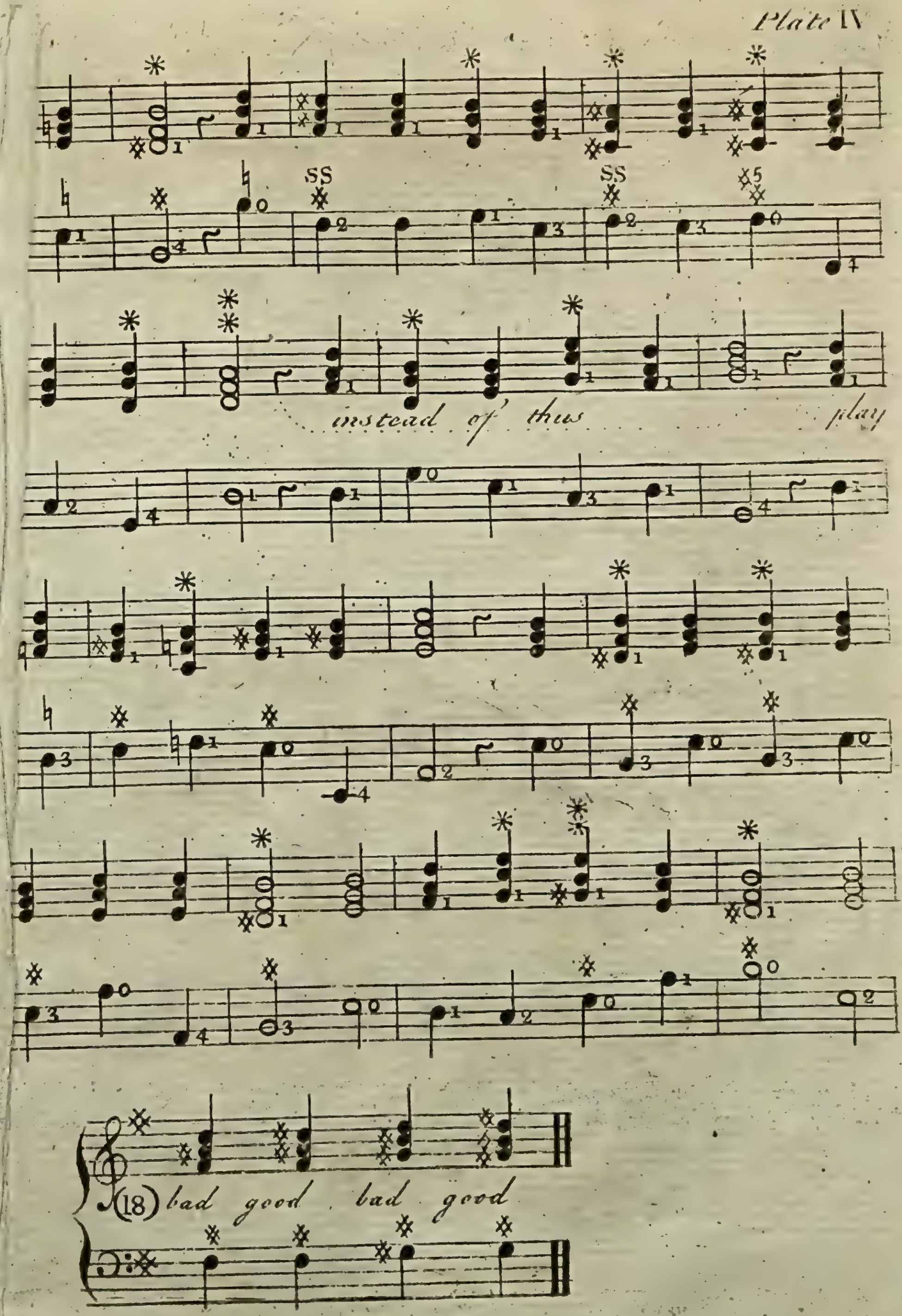
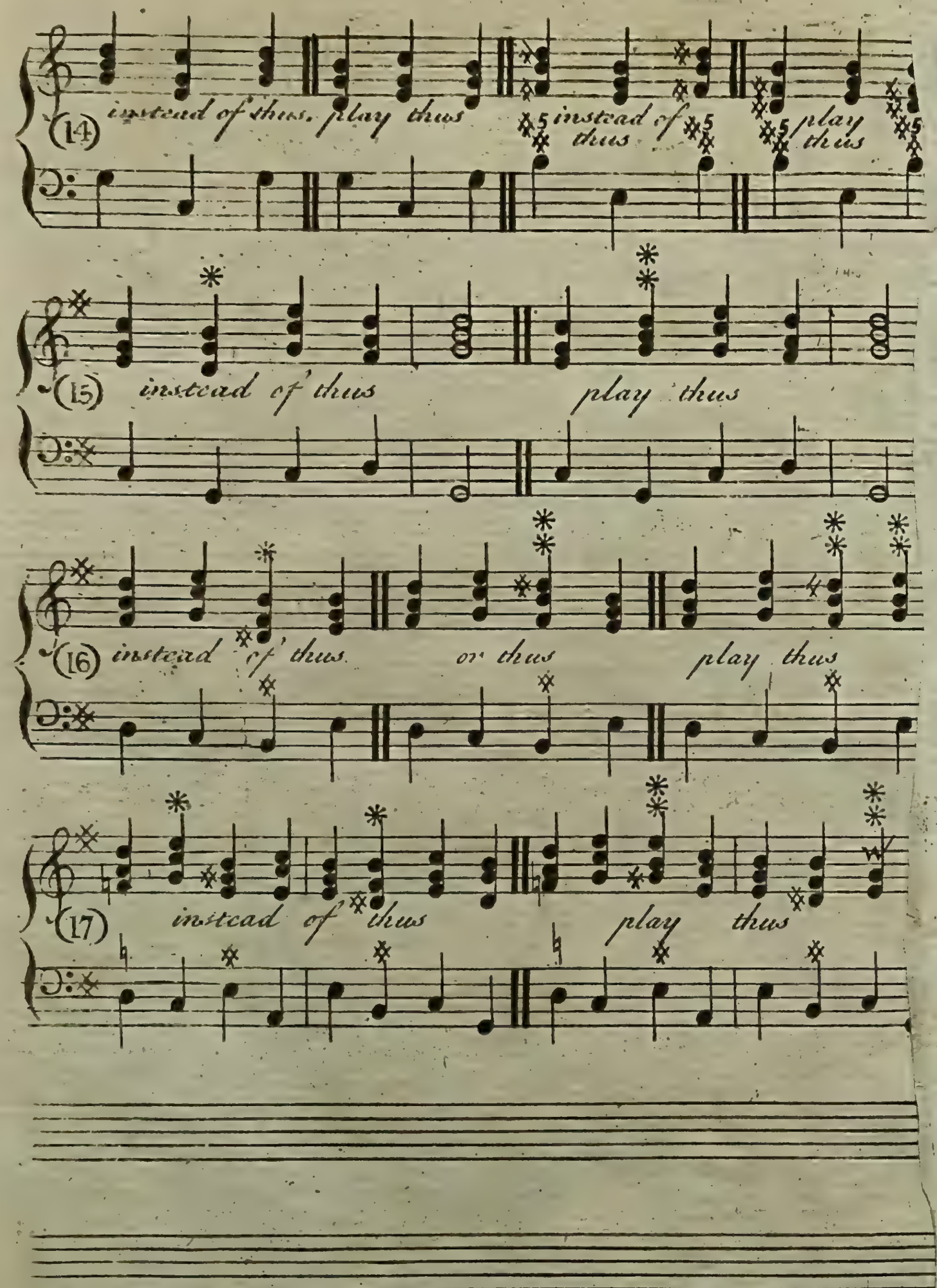


Plate III



How to avoid ſkipping too much with the Chords.

This fourth rule is more the preſent contrivance of the performer in the action of playing, than the reſult of any ſtated precept that can be clearly given; the management of the chords being chiefly the conſequence of the movement of the notes of the baſs, which is ſo various, that rules for every change would be endleſs. However, we ſhall endeavour, by giving ſome examples, to put the practitioner in a way to help himſelf by his own application.

In order then to prevent ſkipping too much with the chords, care muſt be had, in the progreſſion of a performance, to have always three baſs-notes in view, viz. the one that was laſt played, the one that we are going to play, and the one that is to follow; and to manage the one we are going to play in ſuch a manner, that the higheſt note of its chord ſhall not be diſtant from the higheſt note of the chord that went before it, nor of the one that is to come after; but every chord be, as it were, a kind of ſtep to the following one (15).

N. B. Two chords are ſaid to be diſtant, when the higheſt note of the one is four notes higher or lower than the higheſt note of the other.

Explanation

Explanation of the laſt Example.

According to the third rule, the G *, becauſe near C, ought to have its ſecond chord; but, upon conſideration that the following C muſt have its ſecond chord alſo, as being near D, agreeable to the firſt rule, and that its chord happens to be its higheſt one, the playing G with its ſecond, which is its loweſt, would make a troubleſome ſkip; and therefore, as an exception to the third rule, it muſt have its firſt chord, as at ⁂, which is the ſtep from one to the other.

Let us look to the next example (16), where we ſhall ſee that the B *, if taken with its ſecond chord, as directed by the third rule, would ſkip from the preceding chord of C, and therefore it muſt be uſed in the way of a ſtep, as at ⁂: But the following chord of E, though not quite diſtant from that of B, yet, by its place, proving not ſo harmonical as it could be wiſhed, for that reaſon muſt be changed as at ⁂ ⁂; ſo that we may infer, that when B and E are near each other, which generally happens, they are to be taken both high or both low; that is to ſay, when the one has the firſt chord the other is to have the ſecond.

But

Plate IV

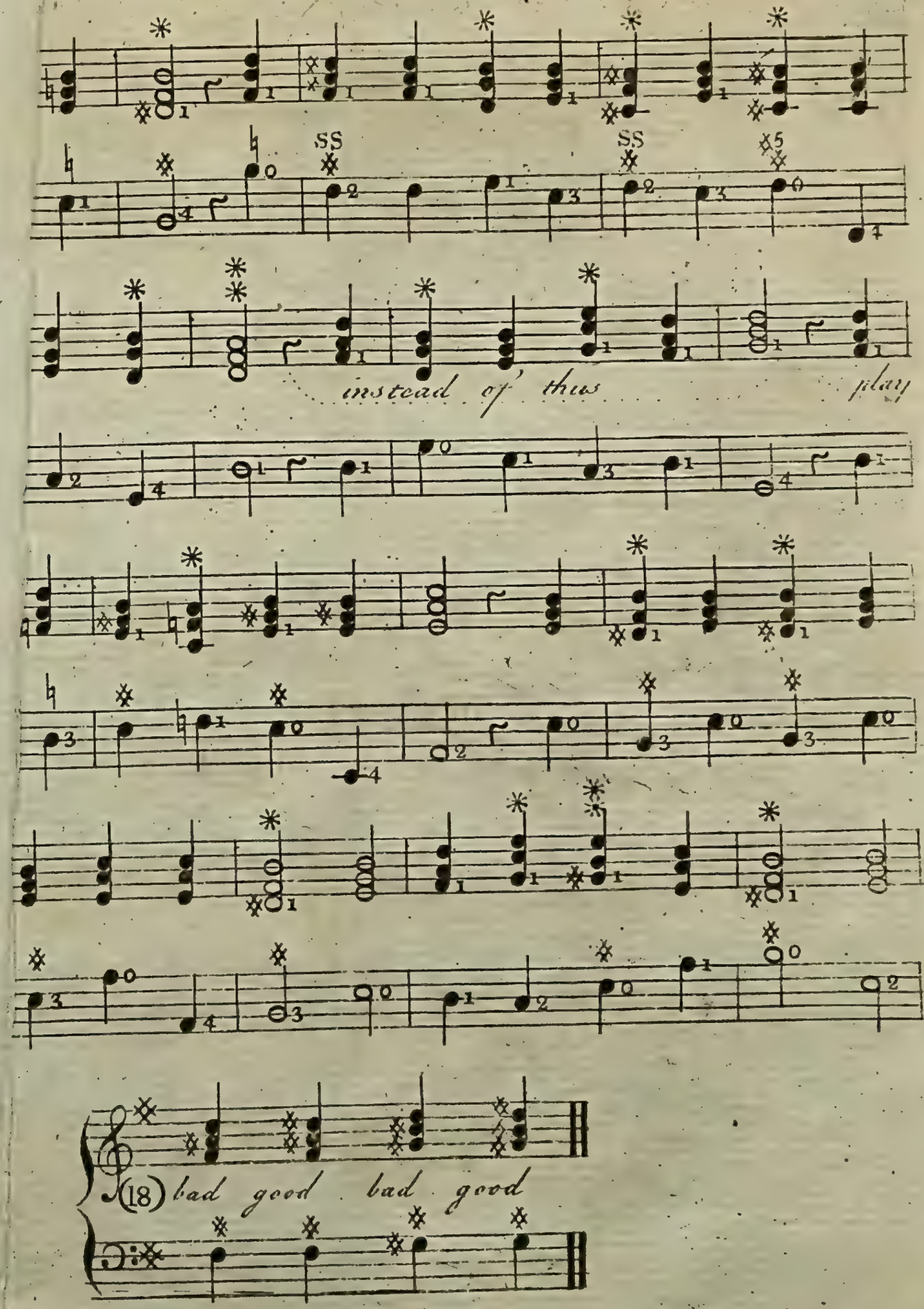
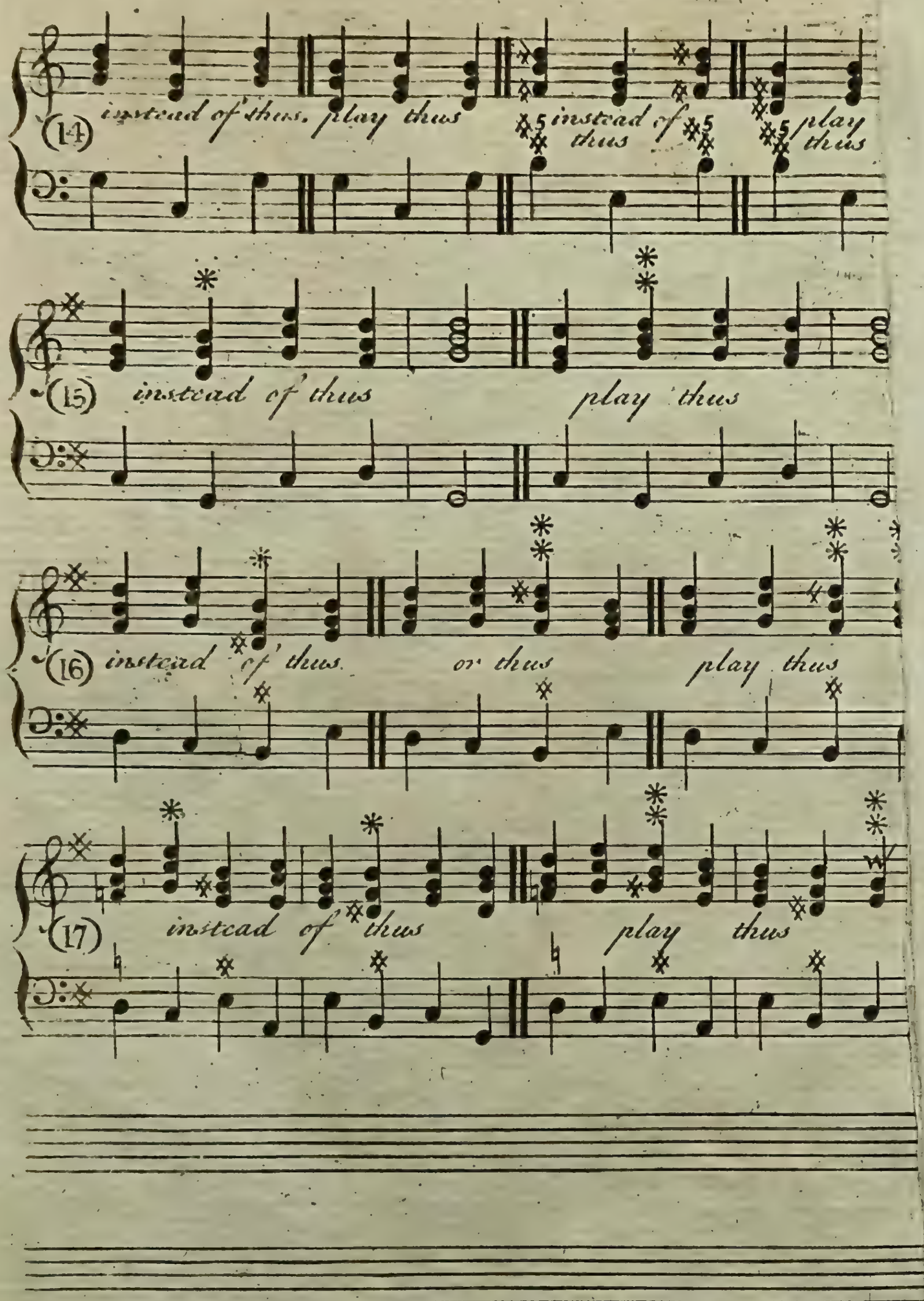


Plate III



But great care muſt be had in the management of ſtepping chords, that we may not tranſgreſs againſt the rules of two following octaves or fifths; for it would be better to commit a troubleſome ſkip than to fall into ſuch an error (17).

Annotations to the laſt Example.

If, in order to avoid the ſkip from the chord of C* to the following E, we were to take C's firſt chord, as a ſtep downward, we ſhould tranſgreſs againſt the rule of two conſecutive octaves, between that C and the D that went before it: Therefore, as C cannot be moved, E muſt have its ſecond chord, as at ⁂: And as the ſecond chord of B at * occaſions two octaves between it and the following C, it is cuſtomary in ſuch a caſe to leave out the octave of C, and play to it only its 3d and 5th, as at ⁂.

It is hoped that the foregoing examples will be a ſufficient guide to the practitioner how to conduct himſelf in ſimilar caſes.

Before we proceed, it will be proper to ſubjoin the following table, by way of a recapitulation of the three firſt rules, deſcribing when the ſecond chords are to be uſed.

Table

Table of second common Chords.†

G when near	C	Is to have the second chord	To render it more harmonious.
	F		To avoid two fifths.
	E		To avoid two fifths.
F when near	E		To avoid two fifths.
C when near	D		To avoid two eighths.
B when near	E		To render it more harmonious.

In Leſſon V. is collected all that has been obſerved in the above rules.

One * denotes ſuch ſecond chords as are played according to the three firſt rules.

And two * ſuch as are introduced to avoid ſkips, agreeable to the fourth.

For the better underſtanding of this fourth rule, the paſſage that begins at the end of the eleventh bar is purpoſely accompanied two different ways, ſhewing that the ſecond way ſhould be preferred to the firſt.

There is ſtill, in the fifth and ſixth bars of this leſſon, ſomething material amongſt the figures to be taken notice

† It is to be underſtood, that both notes (*i. e.* G and C, or G and F, &c.) are to be accompanied with their common chords: For if one has its common chord, and the other another kind of chord, then this table is needleſs.

Plate IV

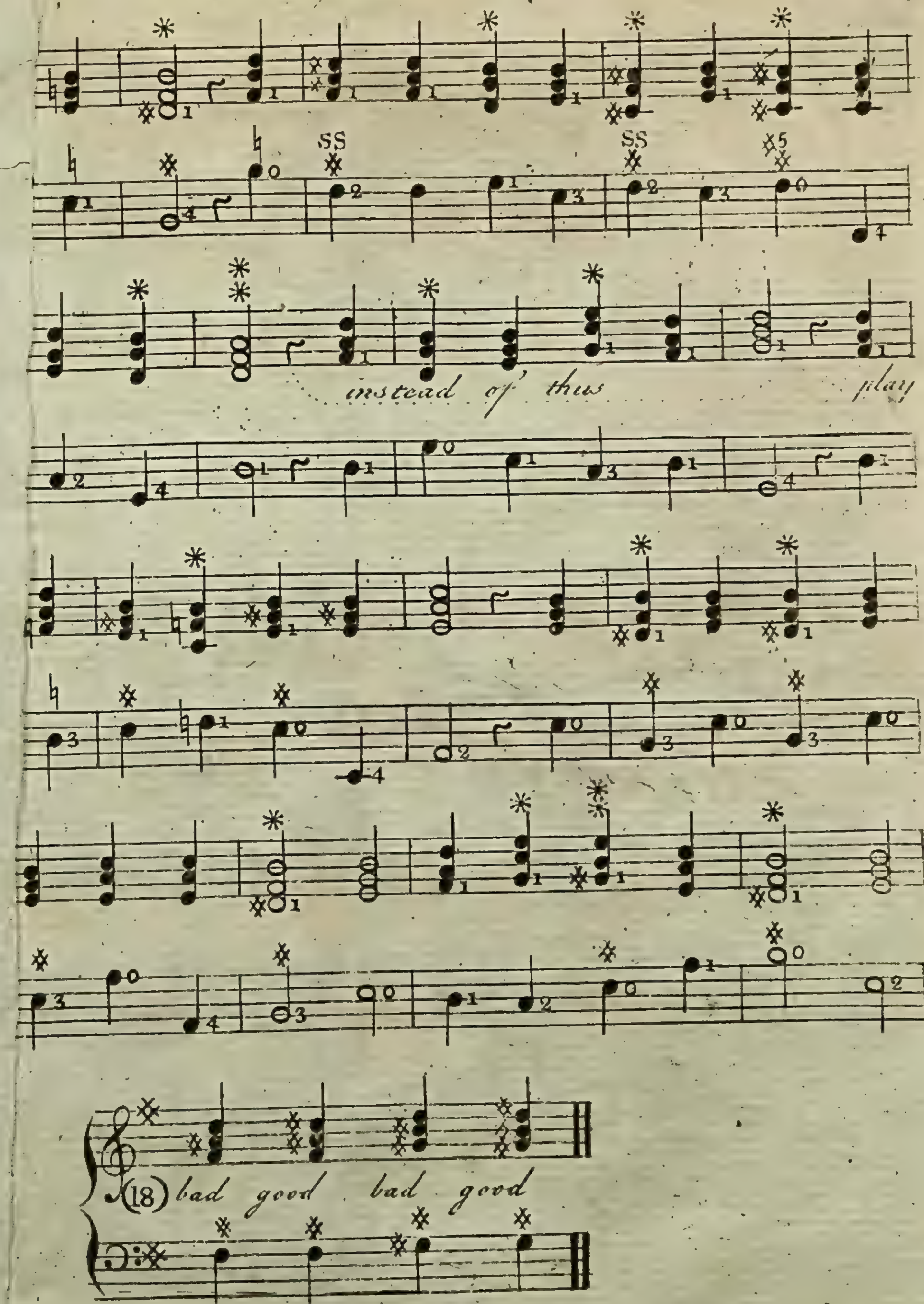
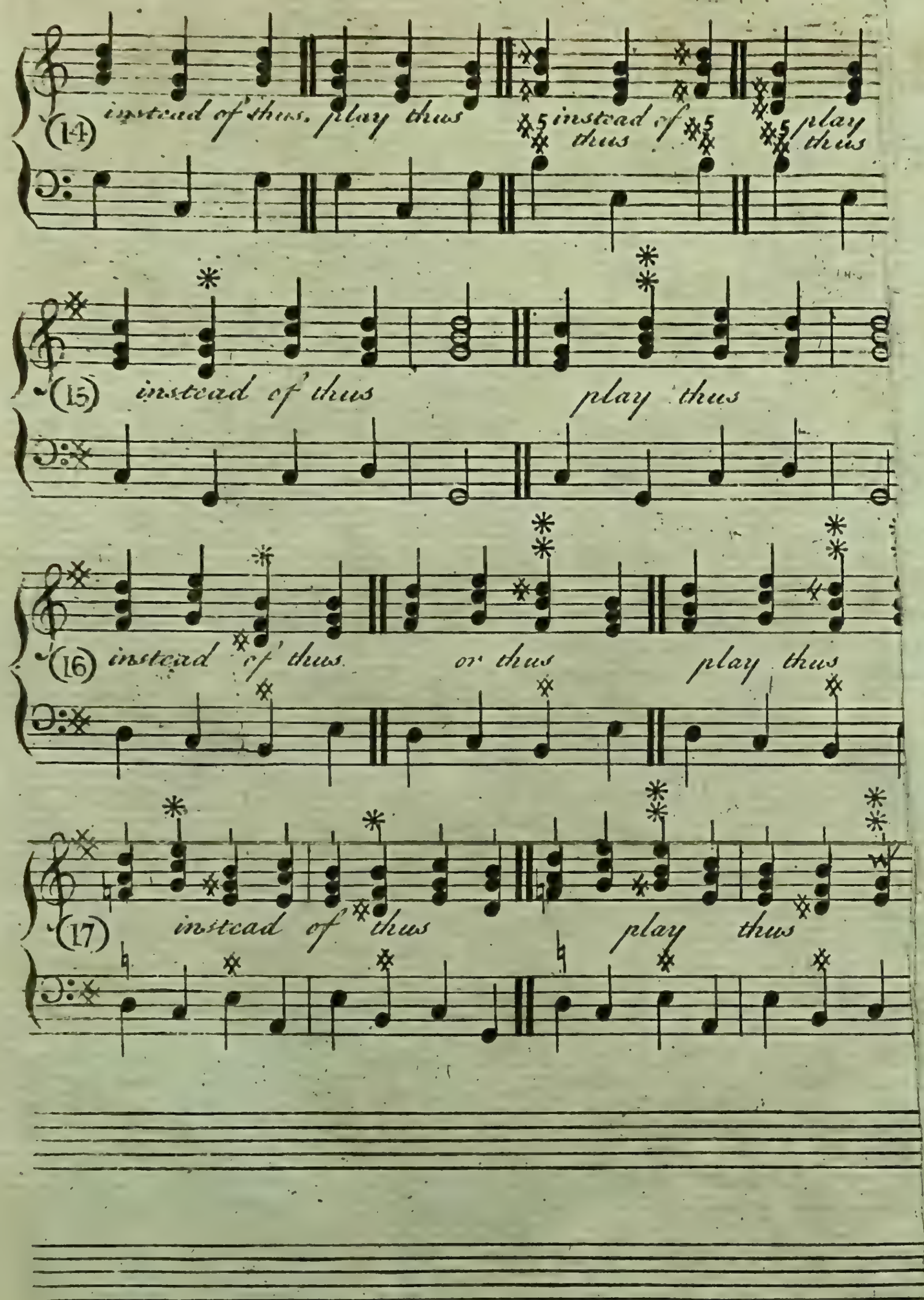


Plate III



of; which is, that the fifth ſharp is not marked over two of the F's (ss) as it is marked over the other: This defect is left on purpoſe to have an opportunity of ſhewing, that, notwithſtanding the want of marking ſuch ſharp fifths, they muſt be played ſharp; the ear not permitting them any other way.

The rule for a beginner will be this: When an accidental ſharp happens to the third of a note of the baſs that is already ſharp, its fifth muſt be made ſharp alſo; the extreme diſcord occaſioned without it makes the compoſers think it ſuperfluous to mark it.

Let them both be compared as at (18), where the ear will diſcover the difference.

N. B. As I ſuppoſe that by this time the practitioner has acquired ſomething of a good habit of fingering the chords, I ſhall hereafter mark only the fingers to the under-notes of the chords, on a ſuppoſition that, knowing how to finger one, he will eaſily manage the others of himſelf; and therefore to thoſe under-notes, that have this figure (1), the firſt finger is to be uſed; to all the reſt, the thumb.

The baſs notes will be continued to be fingered, as being a more complicated ſtudy.

PLATE IV. Of

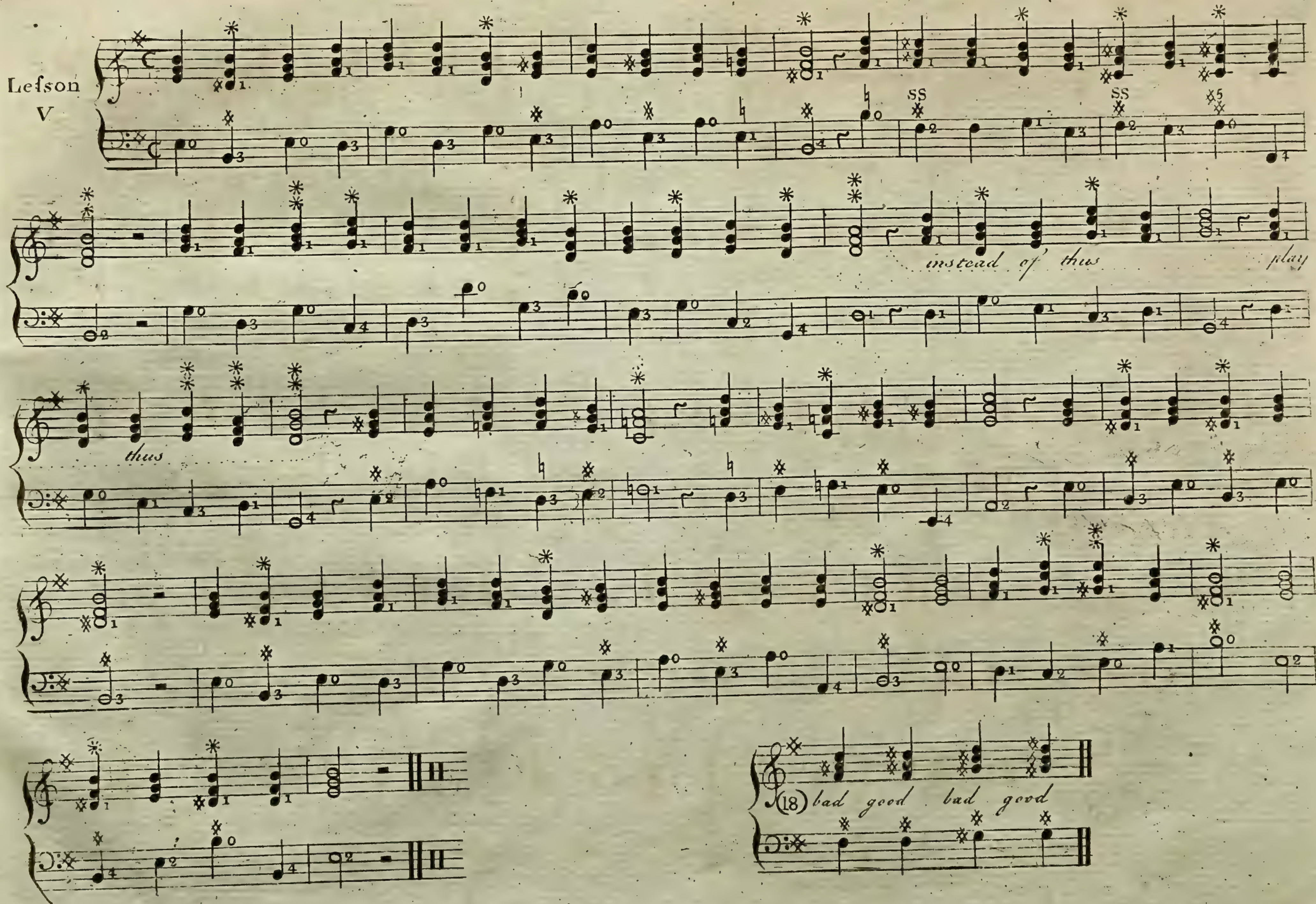
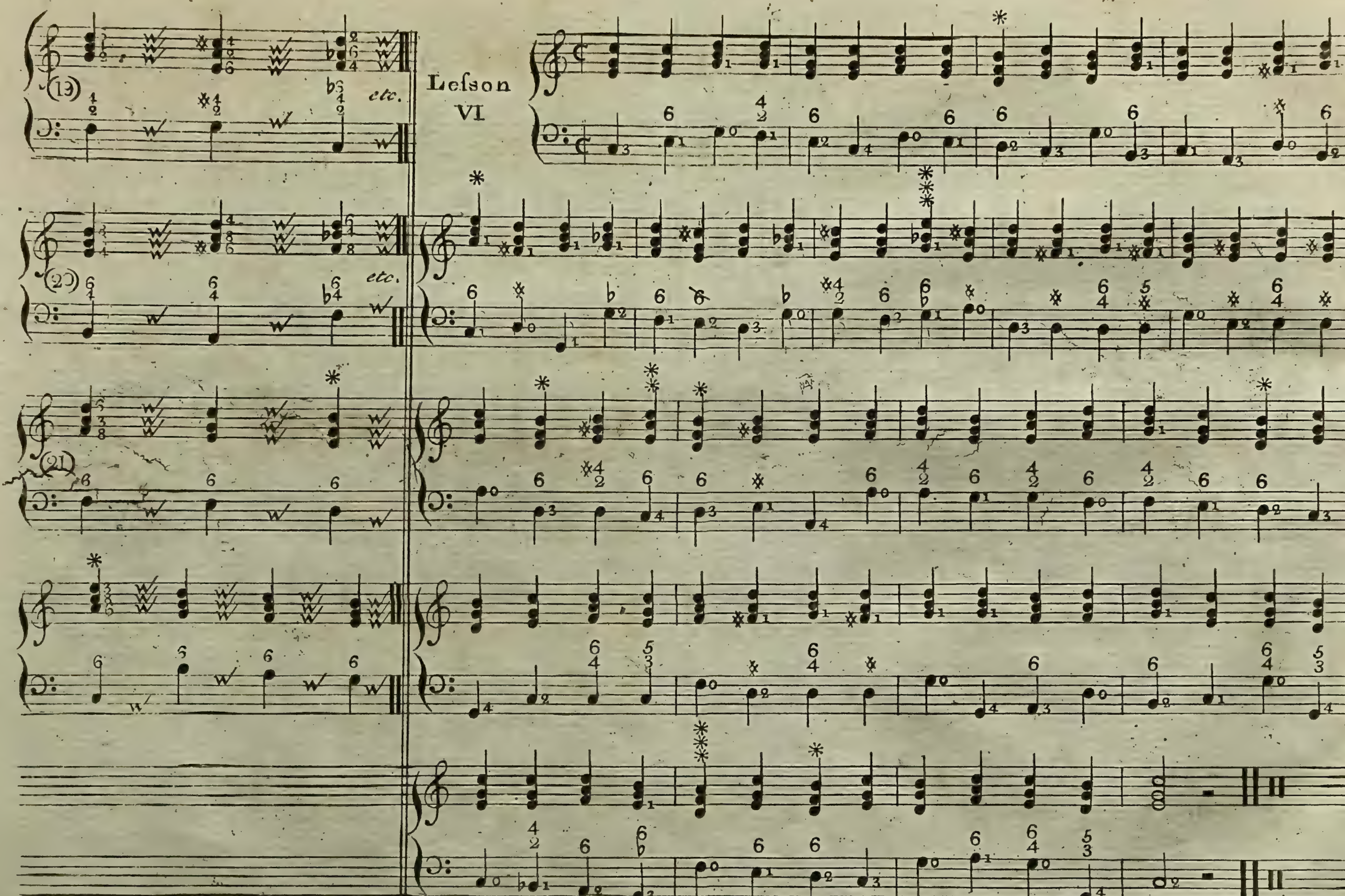

Lesson V
instead of thus
play
thus
(18) bad good bad good

Plate V



Of three Chords, which are played by applying the common Chord of one Note to another Note, of which it is not a common chord.

1ſt. Of the Chord of the ſecond.

When a note of the baſs has 2, $\begin{smallmatrix}4\\2\end{smallmatrix}$, or $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ (various ways of marking this chord) we are to play with it the common chord of the note above it, which is the chord wanted (19).

2d. Of the Chord of the fourth and ſixth.

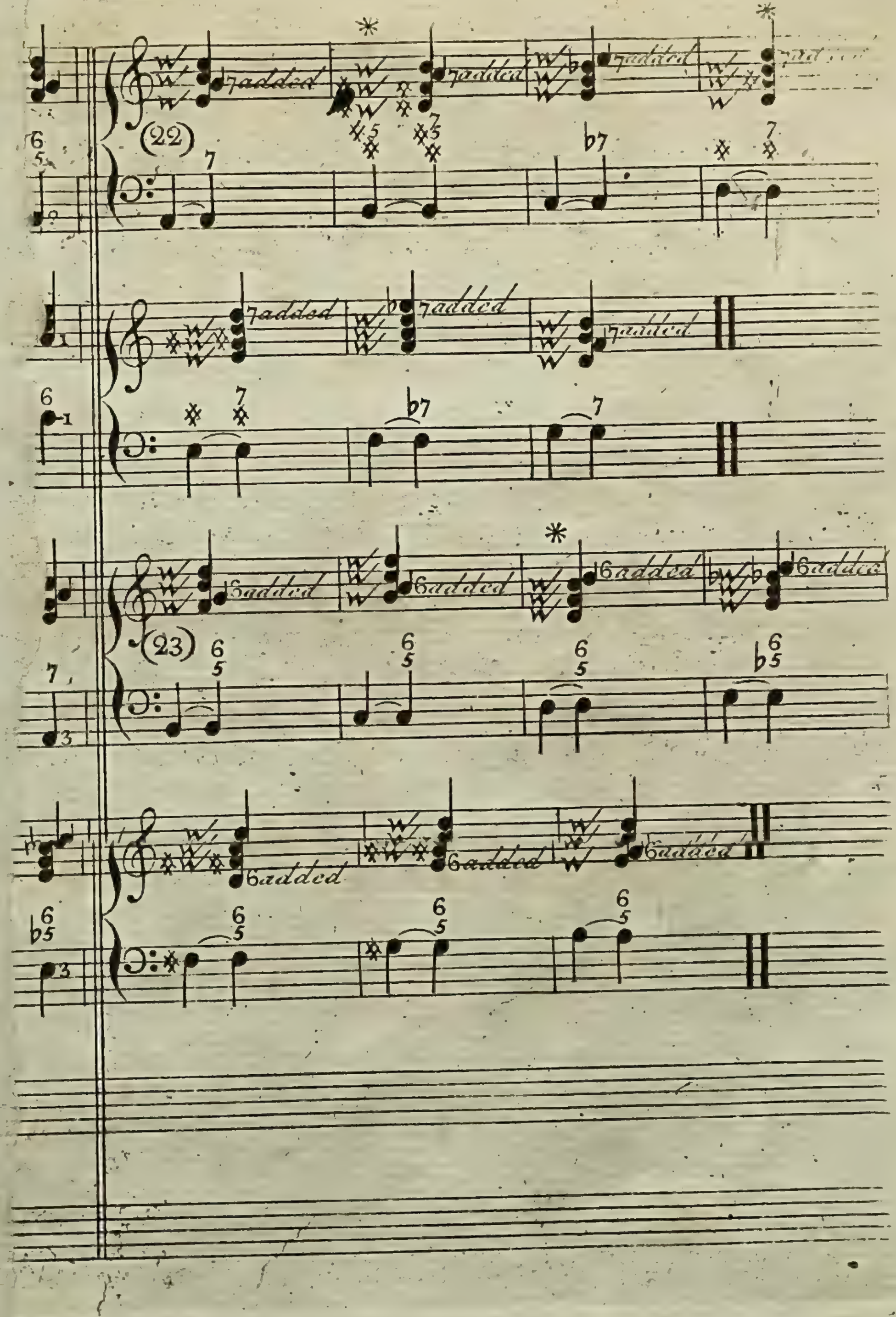
To a note that has $\begin{smallmatrix}6\\4\end{smallmatrix}$ or $\begin{smallmatrix}8\\6\\4\end{smallmatrix}$ the common chord of the fourth above it (20).

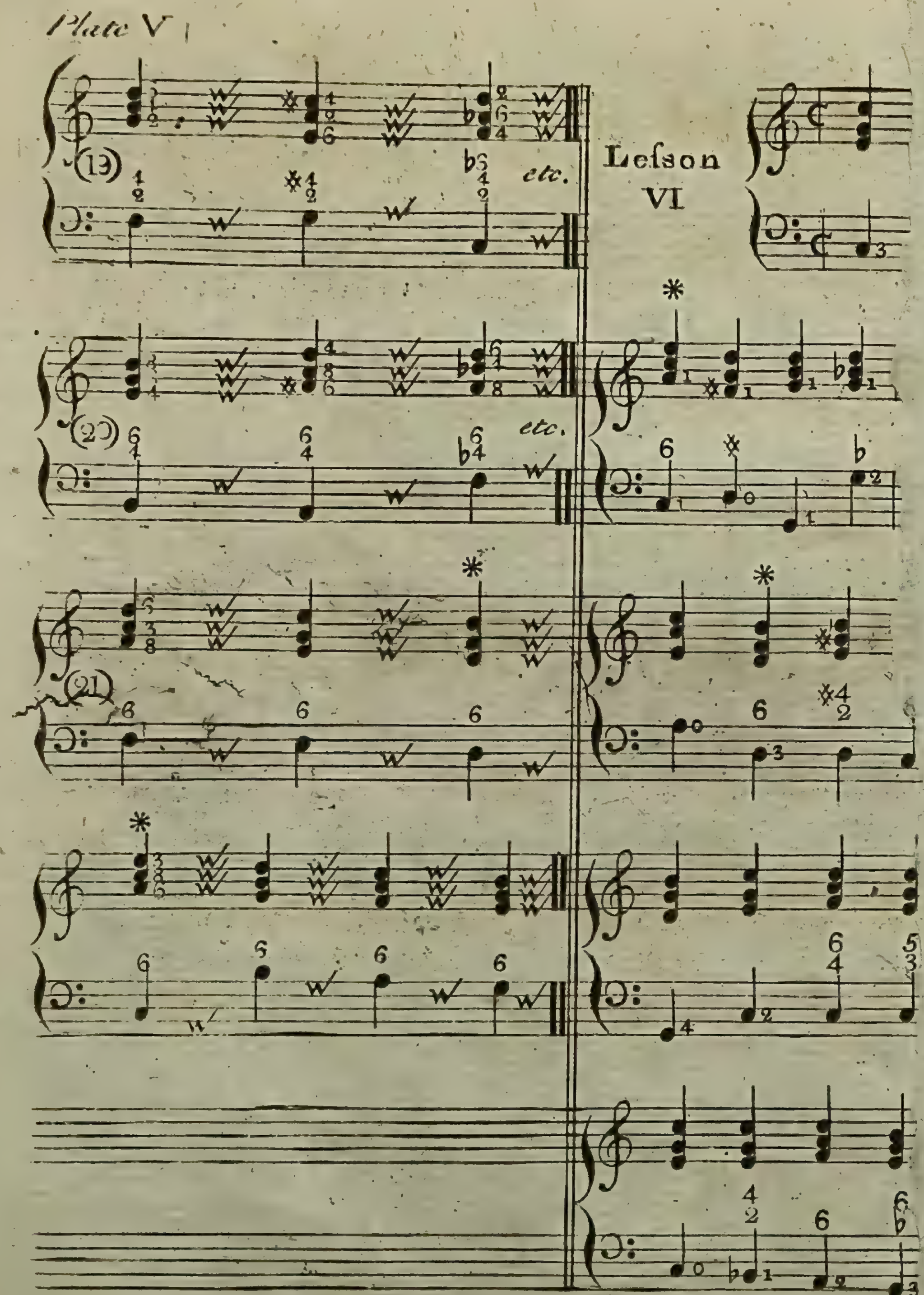
3d. Of the Chord of the ſixth.

To a note that has 6, $\begin{smallmatrix}6\\3\end{smallmatrix}$ or $\begin{smallmatrix}8\\6\\3\end{smallmatrix}$ the common chord of the third below it (21).

Remark. The firſt common chords will ſerve on every occaſion, except when they are taken for the chord of the ſixth on C and D, where the ſecond are to be applied, on purpoſe to avoid the higheſt note of that chord to be the octave

Plate VI





octave of the baſs, which is not allowed but when it is uſed as a ſtepping chord.

In Leſſon VI. the ſixths on C and D are marked with the *, to remind the ſcholar that their chords are taken from the ſecond chords of their thirds below, except that marked ⁑, which is taken from the firſt, in order to avoid the ſkip that otherwiſe would happen: And the 6th on G at ⁂ is alſo taken from a ſecond chord, being more harmonious in that place than the other would be: Likewiſe the ſecond common chord is taken at F ⁂ for the ſame reaſon.

N. B. This ſtroke (—) acroſs the figures means the ſame as a ſharp.

Of two Chords which are played by adding another Note to the common Chord.

1ſt. Of the Chord of the ſeventh.

When a note has 7, $\frac{7}{3}$, or $\frac{7}{5}$, let its common chord be prepared, and the ſeventh added with a ſpare finger (22). The * to B, D, and G, ſhews that the ſeventh is added to their ſecond chords rather than the firſt.

2d.

2d. Of the Chord of the fifth and fixth.

When $^{6}_{5}$ is marked over a note, its common chord muft be prepared, and the fixth added with a fpare finger (23). The * to C and D fhews the fixth to be added to their fecond chords, to prevent the octave from being the higheft note of the chord, which is difallowed in this, as well as in the chord of the fixth.

In Leffon VII. the feventh to the C * is rather added to its fecond chord than its firft, to avoid the two confecutive octaves that otherwife would happen betwixt it and the following D.

The G * has its fecond chord to avoid two fifths betwixt it and the F that precedes it, as the rules for avoiding two octaves or fifths extend to every other chord as well as the common.

The fkip at ⁑ is here tolerated, to avoid the two confecutive octaves between the C and D, which otherwife would happen.

Plate VI.

Plate VI

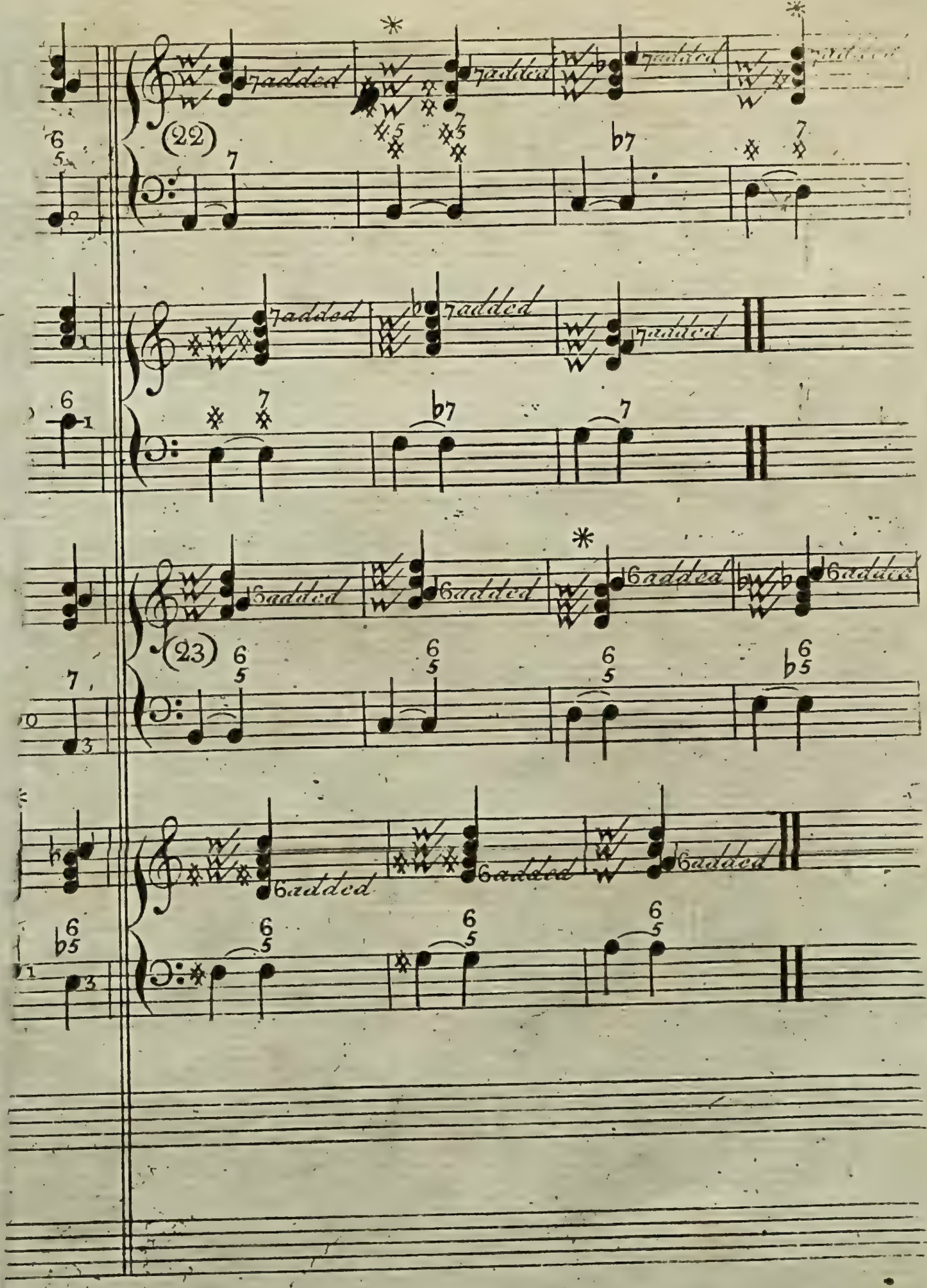
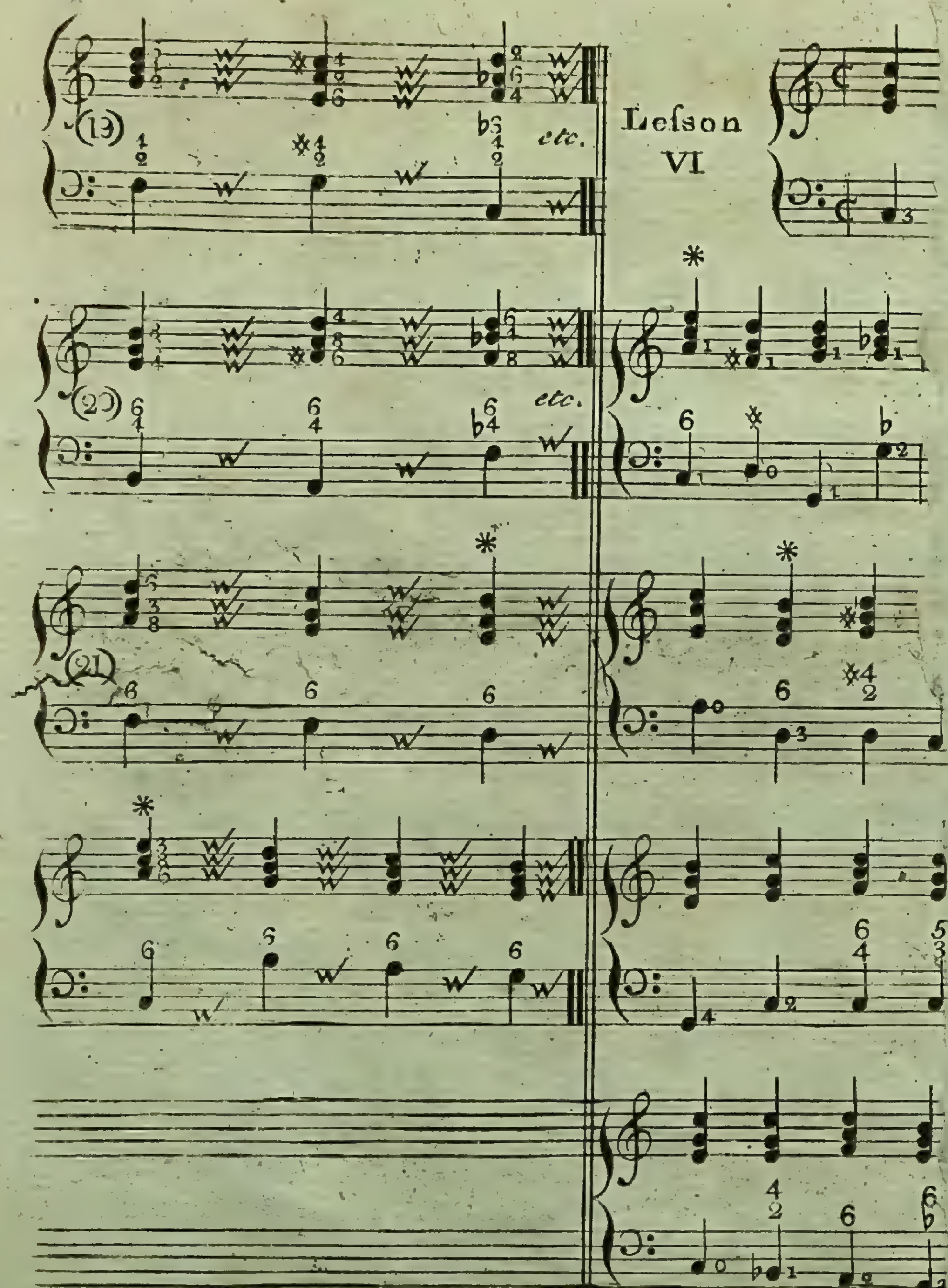


Plate V



Of two other Chords, which may be eaſily found by the Help of the common Chord, viz. the Chord of the ninth, and the Chord of the fourth.

To a note having 9, $\frac{9}{3}$, or $\frac{9}{5}$, let its common chord firſt be prepared; then, by moving the finger that touches the key of the octave one note higher, it will ſound the ninth (24).

The * to B ſhews that its ninth is drawn from its ſecond chord inſtead of the firſt.

To a note having 4, or $\frac{5}{4}$, let its common chord be prepared, then the finger that touches the third muſt be moved one note higher, which then will be the fourth (25).

G and B, marked with the *, have their fourths drawn from their ſecond chords.

Leſſon VIII. is chiefly for the practice of the two chords above, in which alſo it is to be obſerved, that the two G's, marked *, have their ſecond chord inſtead of their firſt, which is generally uſed whenever G follows D with the chord of the ſeventh, proving thereby more harmonious.

The chord on B, at *, is taken differently from the one of the B preceding it, in order to introduce the note which

is

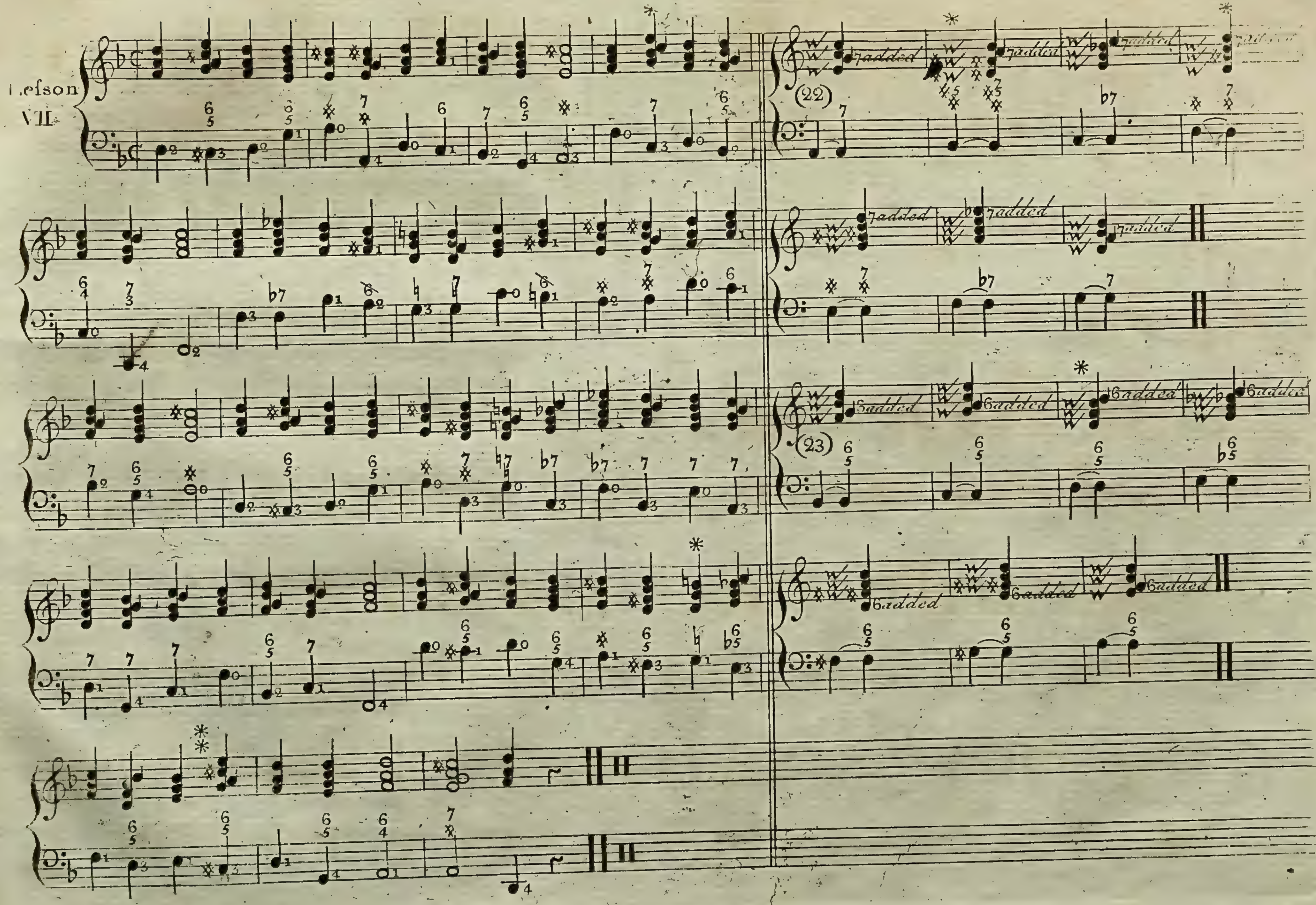
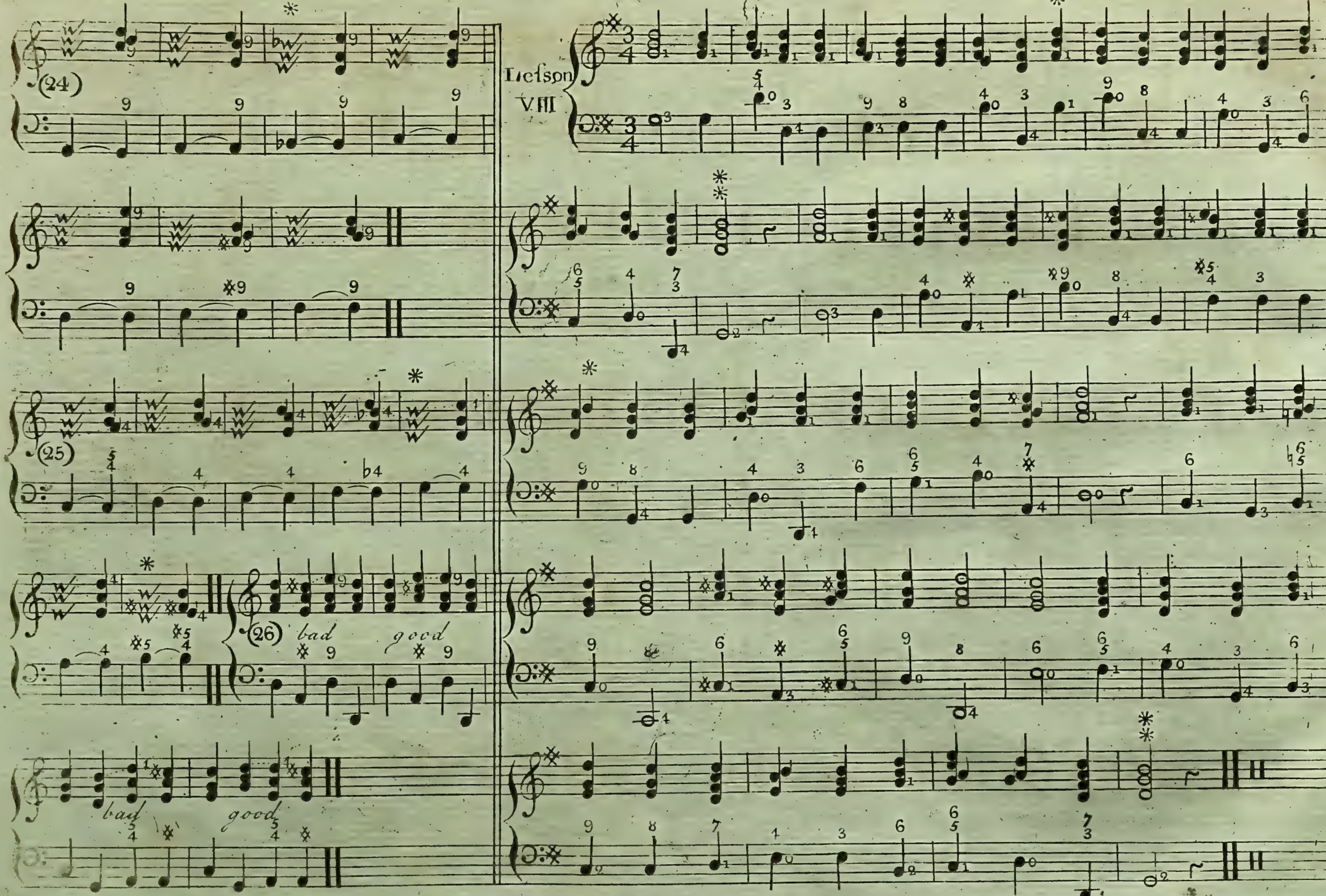

Lesson VII
(22)
7 added
(23)
6 added

Plate VII



is to be the ninth on the following C, being diſallowed to ſtrike a fourth or a ninth with a note that has not been heard in the chord before it: And it is for that reaſon that when the chord preceding a fourth or a ninth doth not happen to include the note that is to be it, ſuch chord muſt be taken higher or lower as occaſion requires. Vide Example (26).

Of the Daily Leſſon.

Before we proceed any further, it is neceſſary to acquire a habit of performing readily the chord of the fourth in all the various keys of muſic †, being generally uſed in final cloſes ‡ throughout thorough-baſſes: For which purpoſe let the ſcholar practice the daily leſſon (in Plate VIII.) at leaſt once every day, until he is maſter of the thorough-baſs.

It is of ſuch extenſive uſe, that the conſtant practiſing it, with a few more inſtructions, would almoſt ſuffice to play any eaſy thorough-baſs; and therefore it is my opinion, that

† The word key has two different ſignifications in muſic: Sometimes it means any one of the keys of a harpſichord; but here it ſignifies a certain predominant note in any piece of muſic, with which it generally begins, and always ends: So that of ſuch a piece of muſic, in which A is the laſt note, it is ſaid to be compoſed in the key of A, and ſo of the reſt.

‡ A cloſe in muſic is (like a *punctum* or full ſtop in writing) the end of ſome particular part of a movement, or the end of the whole. There are various kinds of cloſes, but the one here meant is diſtinguiſhed from the reſt by the notes of the baſs riſing a fourth, or falling a fifth to each other. The two laſt notes in every diviſion in the daily leſſon are final cloſes.

nothing

Plate VIII

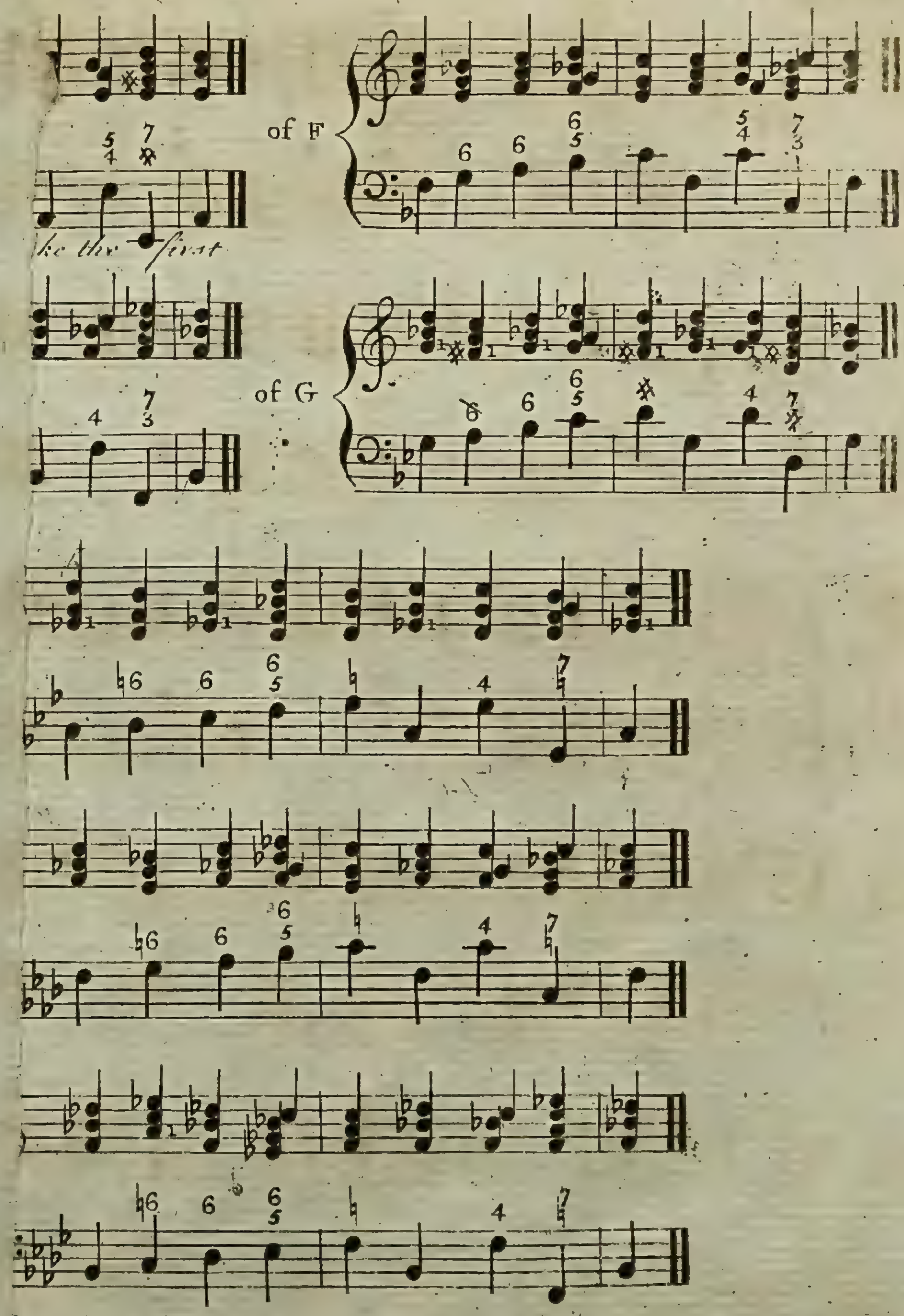
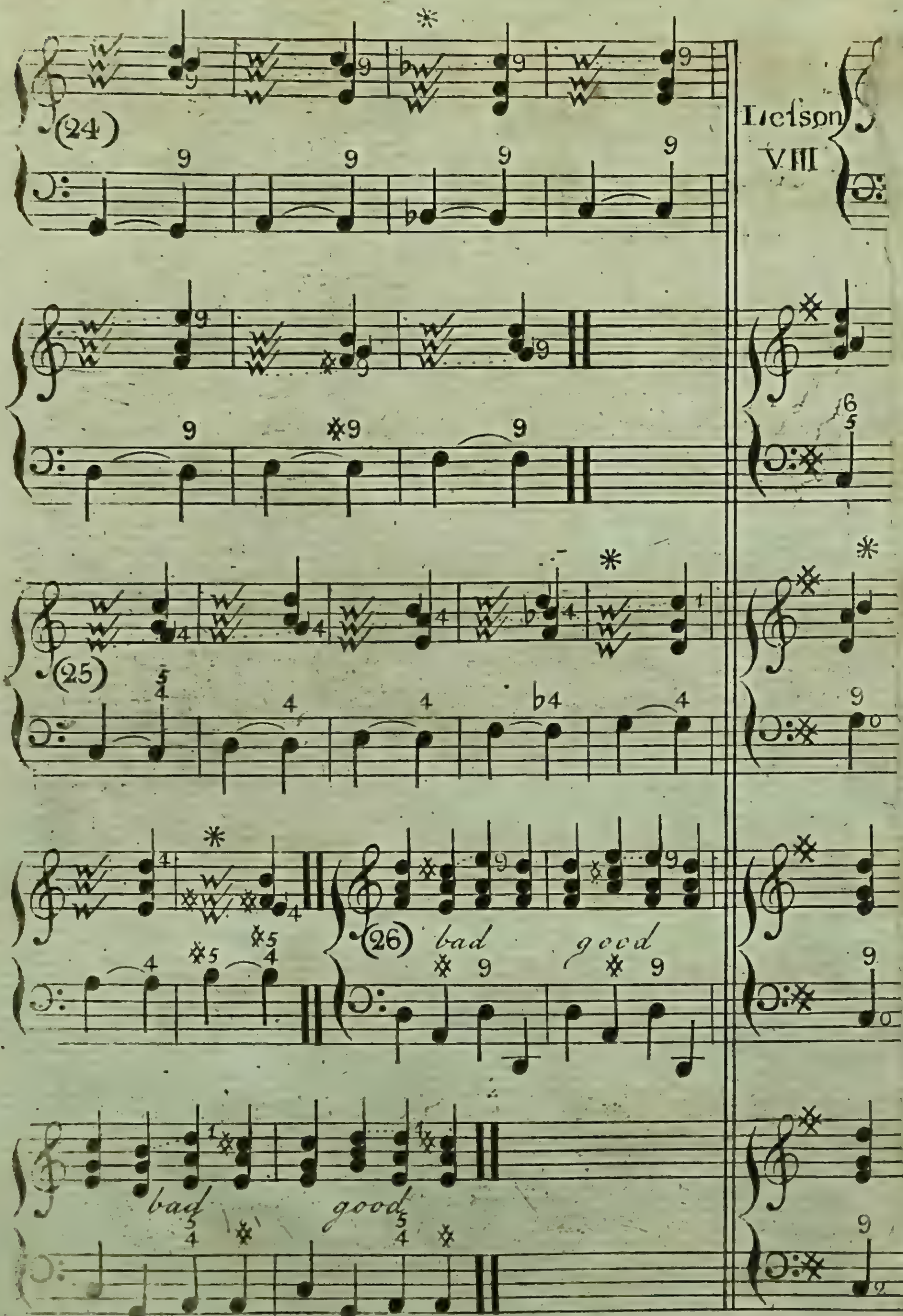


Plate VII



nothing elſe ſhould be attempted until the ſtudent can play it moderately quick.

But whereas ſome of the keys prove difficult, on account of the great number of ſharps and flats at the cliffs, thoſe that have more than four ſharps or four flats may be omitted for ſome time; though, when the fingers are become better acquainted with the inſtrument, it will be neceſſary to play them all in their order.

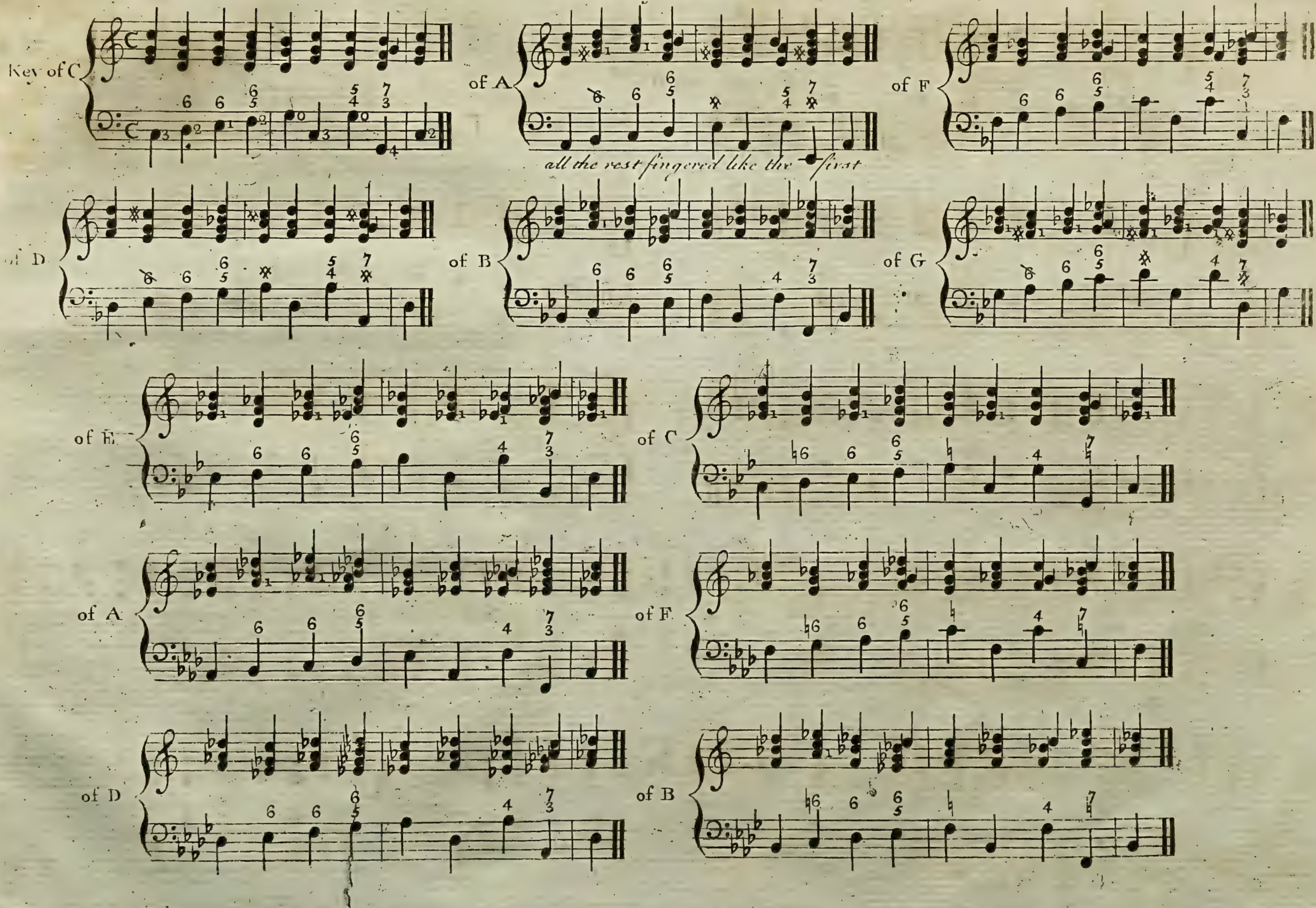
The flats and ſharps, inſtead of being marked immediately after the treble-cliffs, are purpoſely omitted, and prefixed to the particular notes of the chords that require them, which will ſave the unexperienced beginner a good deal of trouble.

Each diviſion of this leſſon may alſo ſerve as a prelude before the beginning of any leſſon or thorough-baſs compoſed on the ſame key.

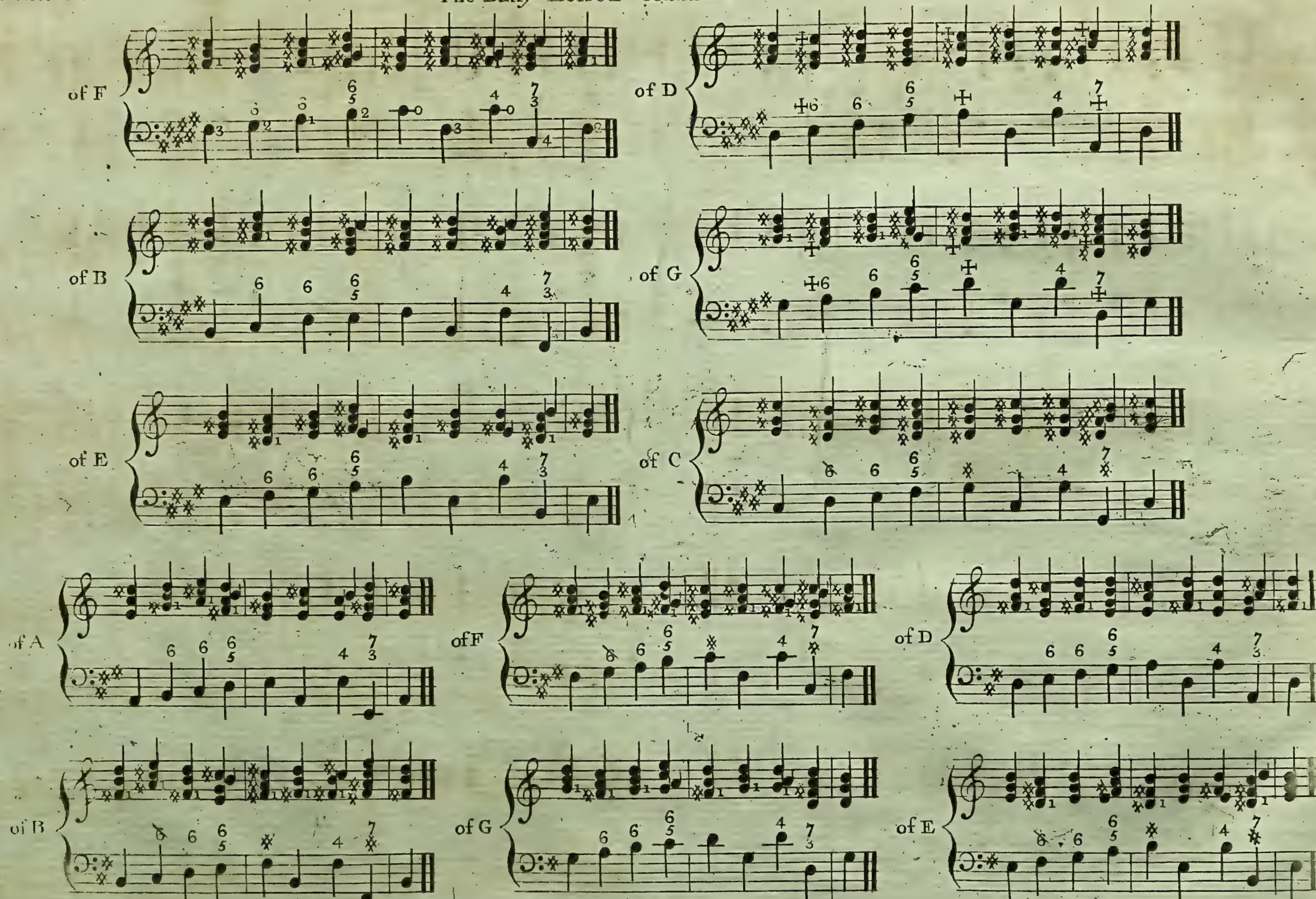
N. B. In Plate IX. is ſometimes found this mark ×, which ſignifies a double ſharp, and means, that whatever note or figure has this mark before it muſt be played on the long key, immediately above the ſhort key that ſuch a note or figure would have been played on, in caſe it had only a ſingle or common ſharp.

Plate VIII. Of

The Daily Lefson



The Daily Lefson Continued



Of four Chords ſeldom in uſe, viz. the $\substack{7\\4\\2}$, the $\substack{6\\4\\3}$, the $\substack{9\\5\\4}$, and the $\substack{9\\7\\3}$;

The firſt of which is played by applying to the note figured with this chord, the common chord of the note below it (27).

The * to E, B, and C, ſhews that it is taken from the ſecond chord of the notes under them.

The other three are to be counted from the baſs (28).

Recapitulation of the twelve Chords, to help the Memory.

Com. chord conſiſts of a 3d, 5th, and 8ve.

Chord of the 2d - -	the com. chord of the note above.
Ch. of the 4th and 6th -	the com. chord of the fourth above.
Ch. of the 6th - -	the com. chord of the third below.
Ch. of the 7th - - -	its com. chord with the ſeventh added.
Ch. of the 5th and 6th -	its com. chord with the ſixth added.
Ch. of the 9th - - -	its com. chord with the octave advanced one note.
Ch. of the 4th - - -	its com. chord with the third advanced one note.
Ch. of the 2d, 4th, and 7th	the com. chord of the note below.
Ch. of the 3d, 4th and 6th	To be counted from the baſs.
Ch. of the 4th, 5th and 9th	
Ch. of the 3d, 7th and 9th	

N. B. It is not impoſſible but that now and then a chord may be found in ſome thorough-baſſes differently

Plate X

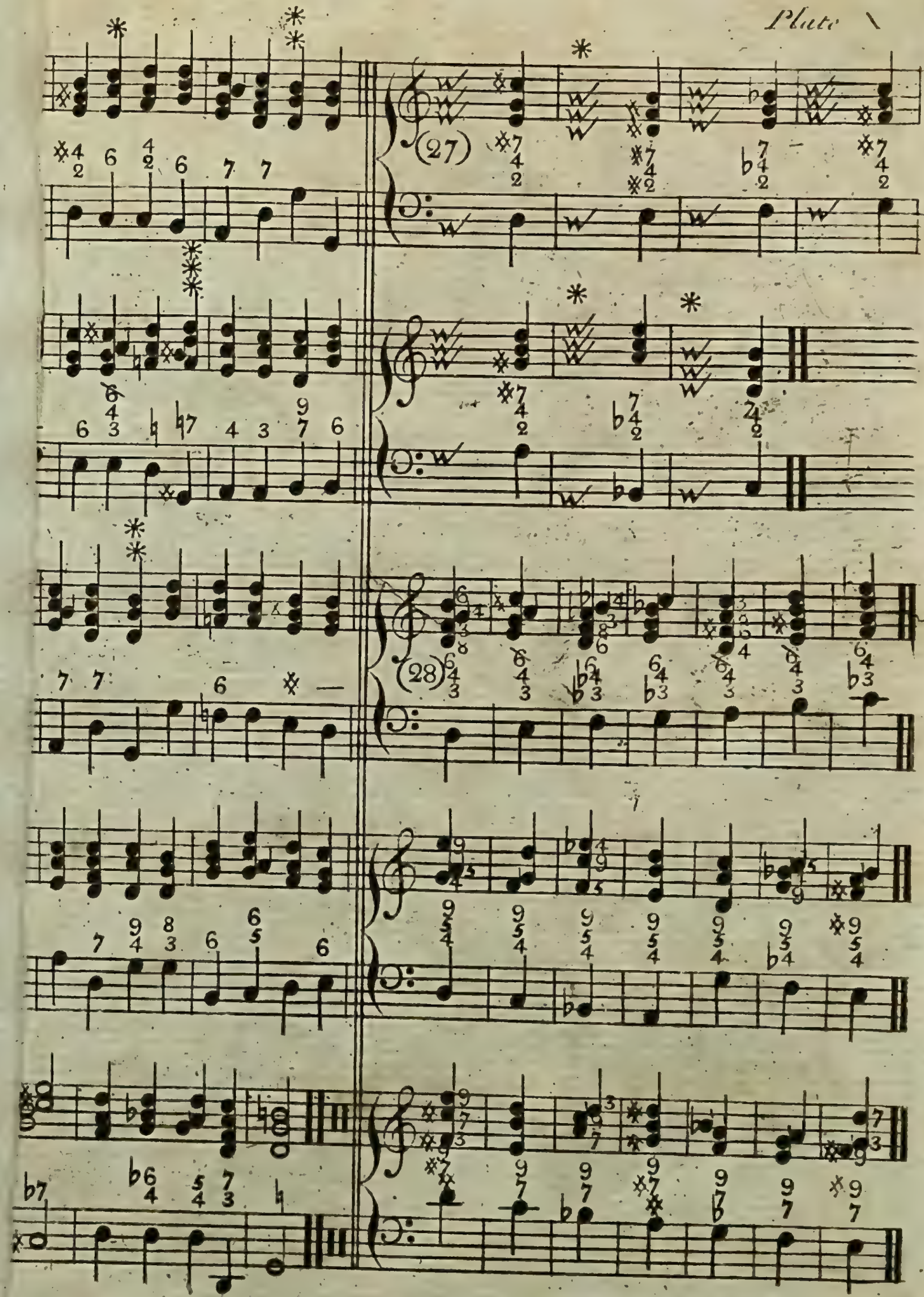
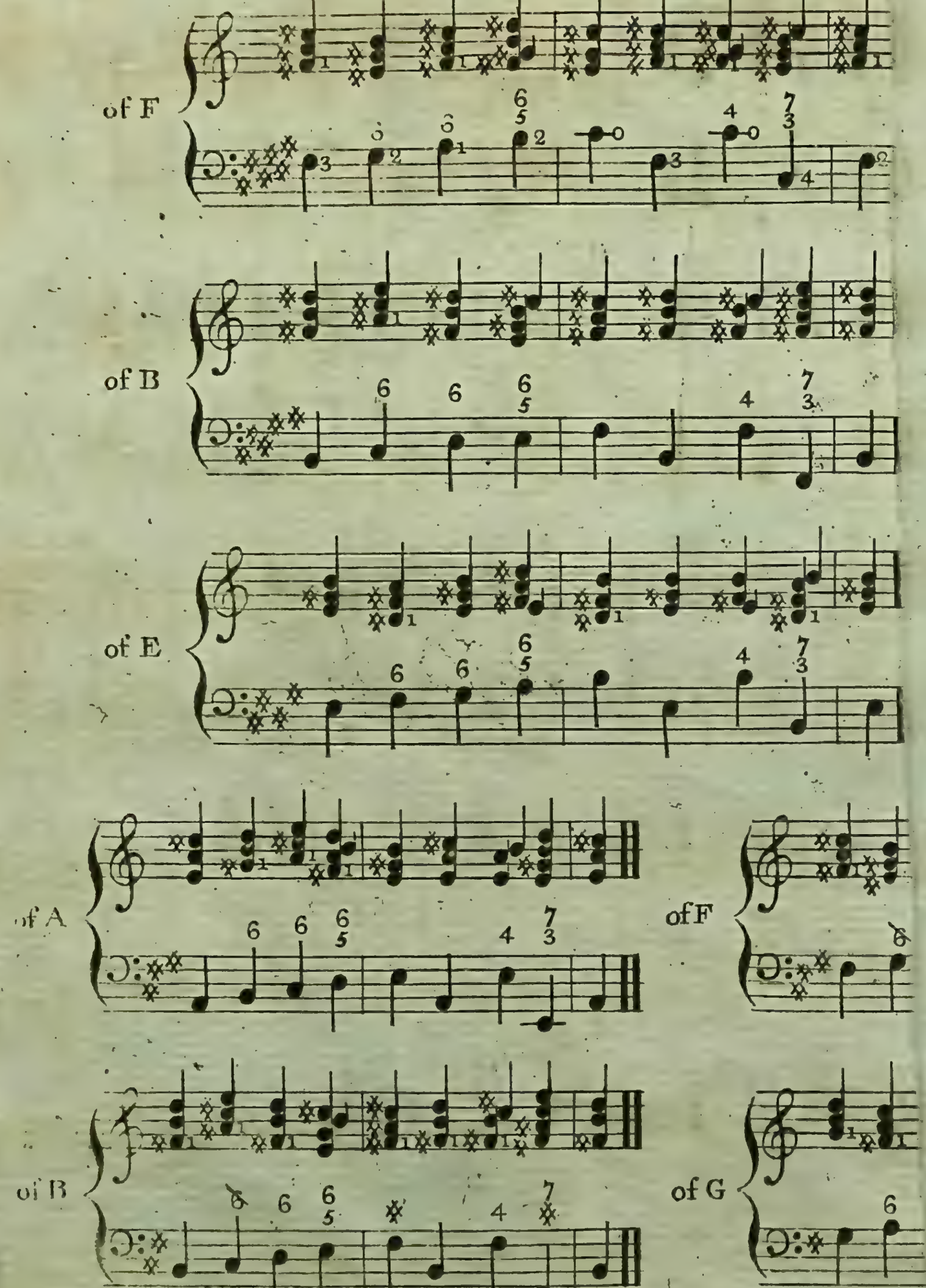


Plate IX The Daily Lesso



formed from thoſe above-mentioned, the figures whereof muſt then be counted from the baſs.

In the following general leſſon all the above chords are introduced: And when one * is found above a chord, it ſignifies that ſuch a chord is taken differently from what has been obſerved in the former rules, in order to avoid a ſkip.

When two ⁑, that ſuch a chord is more harmonious in that place.

And when three ⁂, that the place of the chord has been altered, in order to introduce the note that in the chord following is to be the ninth or fourth.

N. B. The ſtroke (——) called mark of continuation, that is found over ſome of the notes inſtead of figures, ſignifies that the chord of the preceding note is to be continued with them.

In the eighteenth bar of this leſſon, as the two high E's in the baſs are to be played on the ſame key that the loweſt note of their chord ſhould be played on, we are under a neceſſity of omitting that key in the chords, in order to make room for the baſs.

This method is likewiſe to be uſed with any other note of the baſs that ſhould interfere with the loweſt note of its chord.

Plate X.

The General Lesson

Plate X

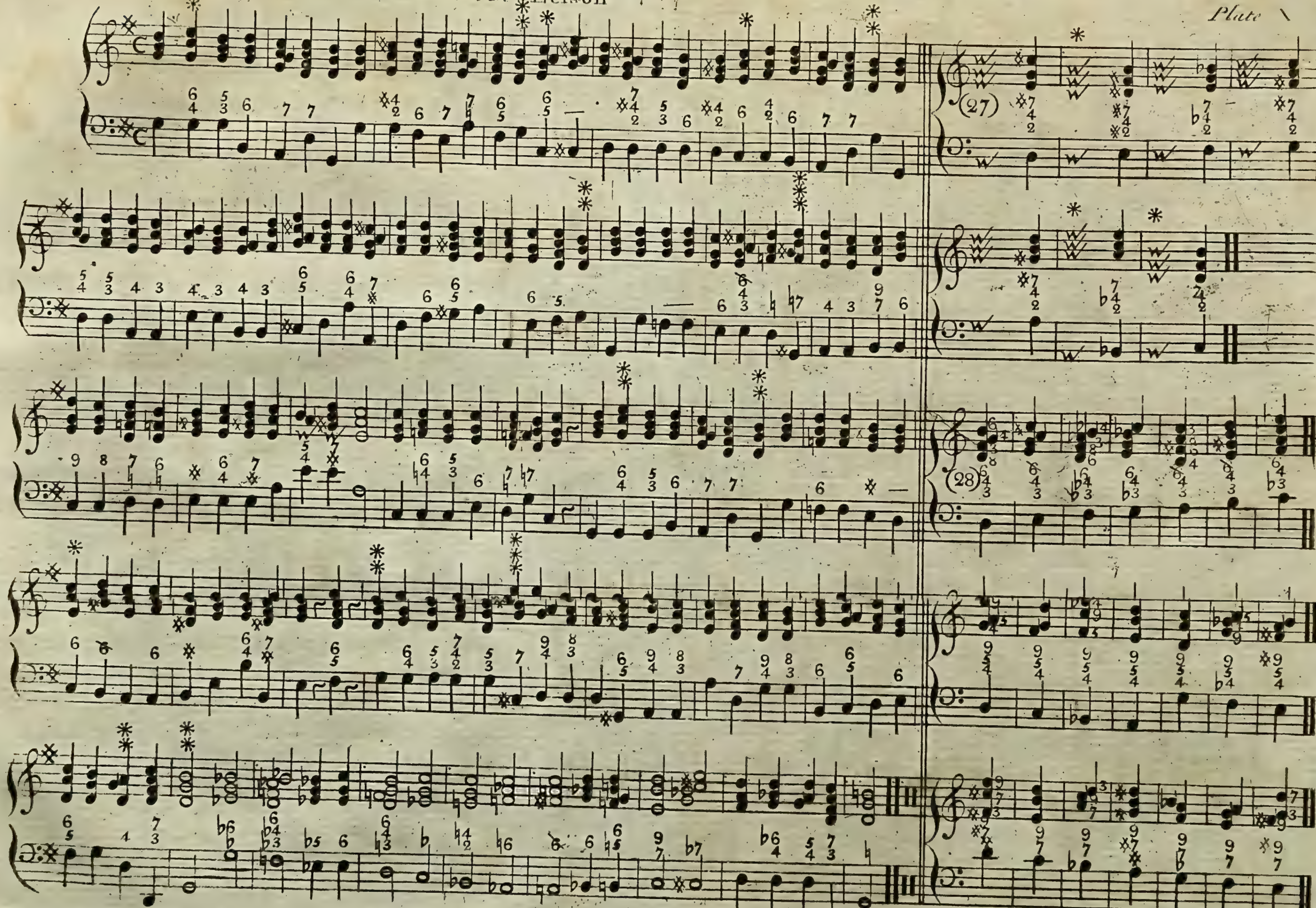
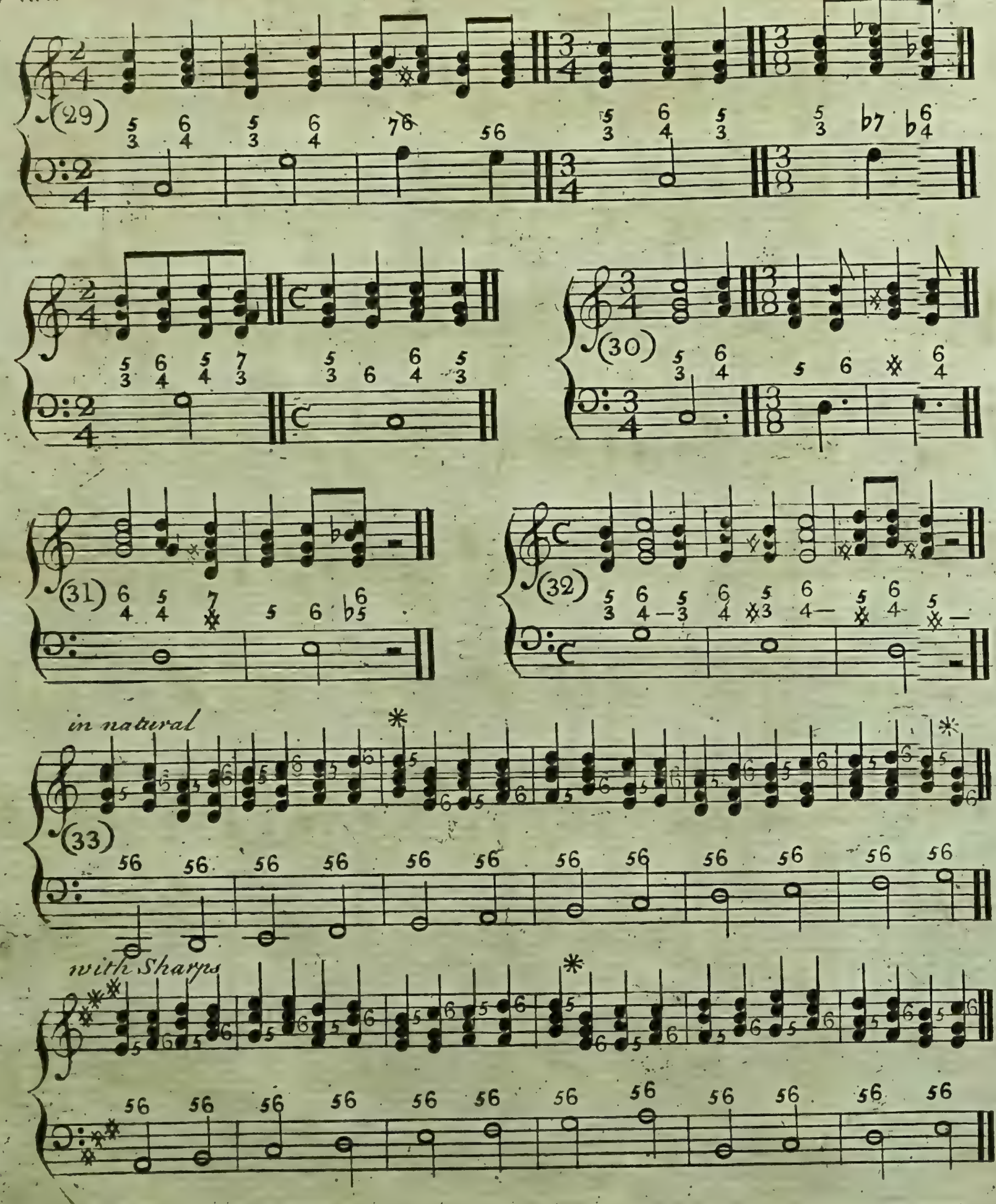


Plate XI



Of the Way of playing ſeveral Chords to one Note.

Hitherto we have ſeen every note of the baſs accompanied with one chord : Now we are to ſee that notes have ſometimes two or three chords ſtruck with them : But as ſuch chords are always marked over them, there can ariſe no great difficulty in the performance : In ſuch caſes we are to ſtrike two or three times with the right hand, while the left hand ſtrikes only once ; changing the chord according to the figures (29).

In the above example, the ſeveral chords are of equal number with the parts or diviſions of each note ; but when there are two chords on a note that has a dot, which can only be divided into three equal parts, as at (30), then the firſt chord is to be continued on the two firſt parts of ſuch a note, and the ſecond ſtruck to the laſt ; and when there are three chords on a note without a dot, ſuch as is capable only of being divided into four equal parts, the firſt chord is to be continued on the two firſt parts of the note, and the other two reſerved for the third and fourth (31) : When they ſhould be played otherwiſe, this mark (—) is to be found amongſt them, which ſtands for one of the diviſions of the note, and means that the chord that precedes it muſt be continued on that part (32).

Of

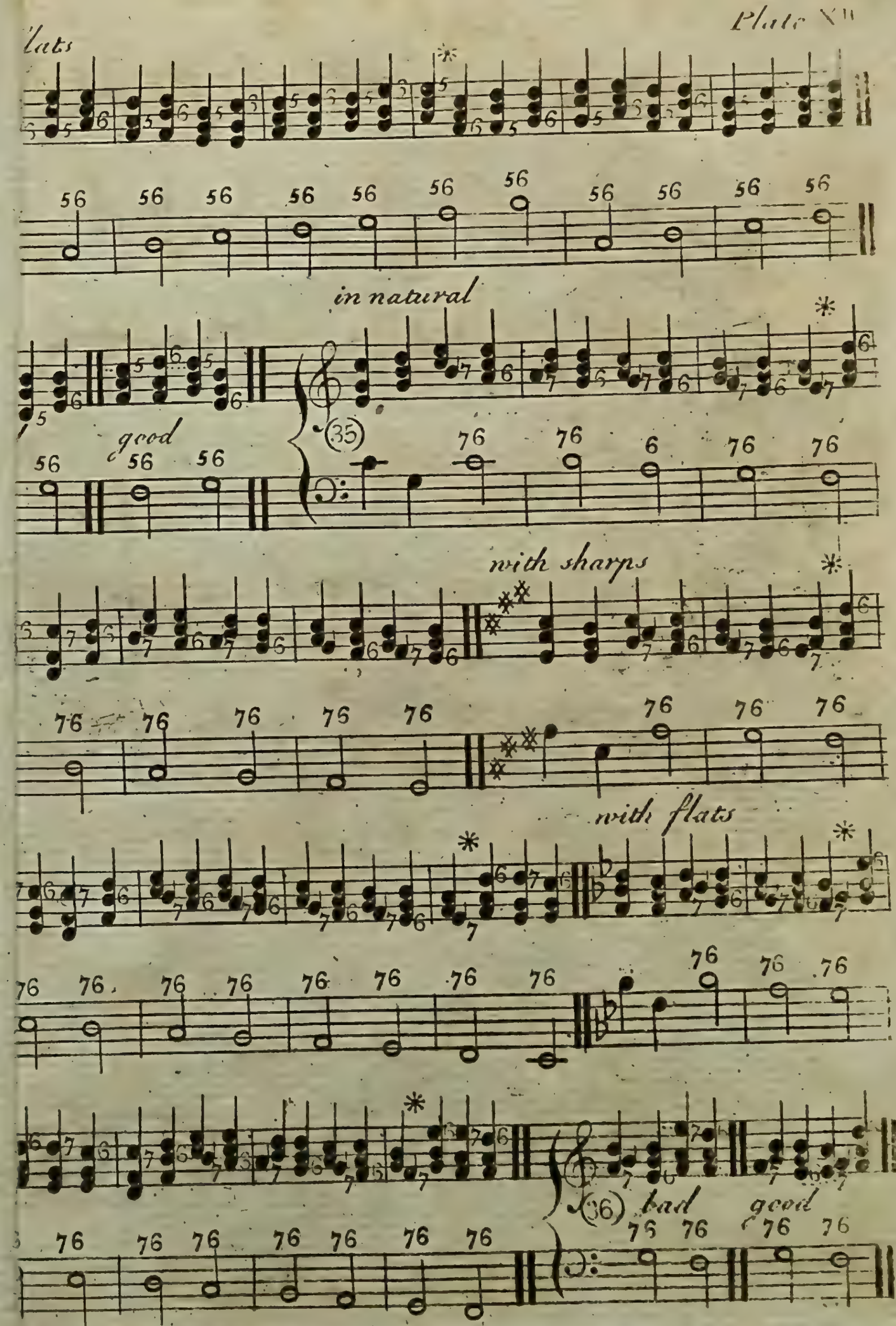
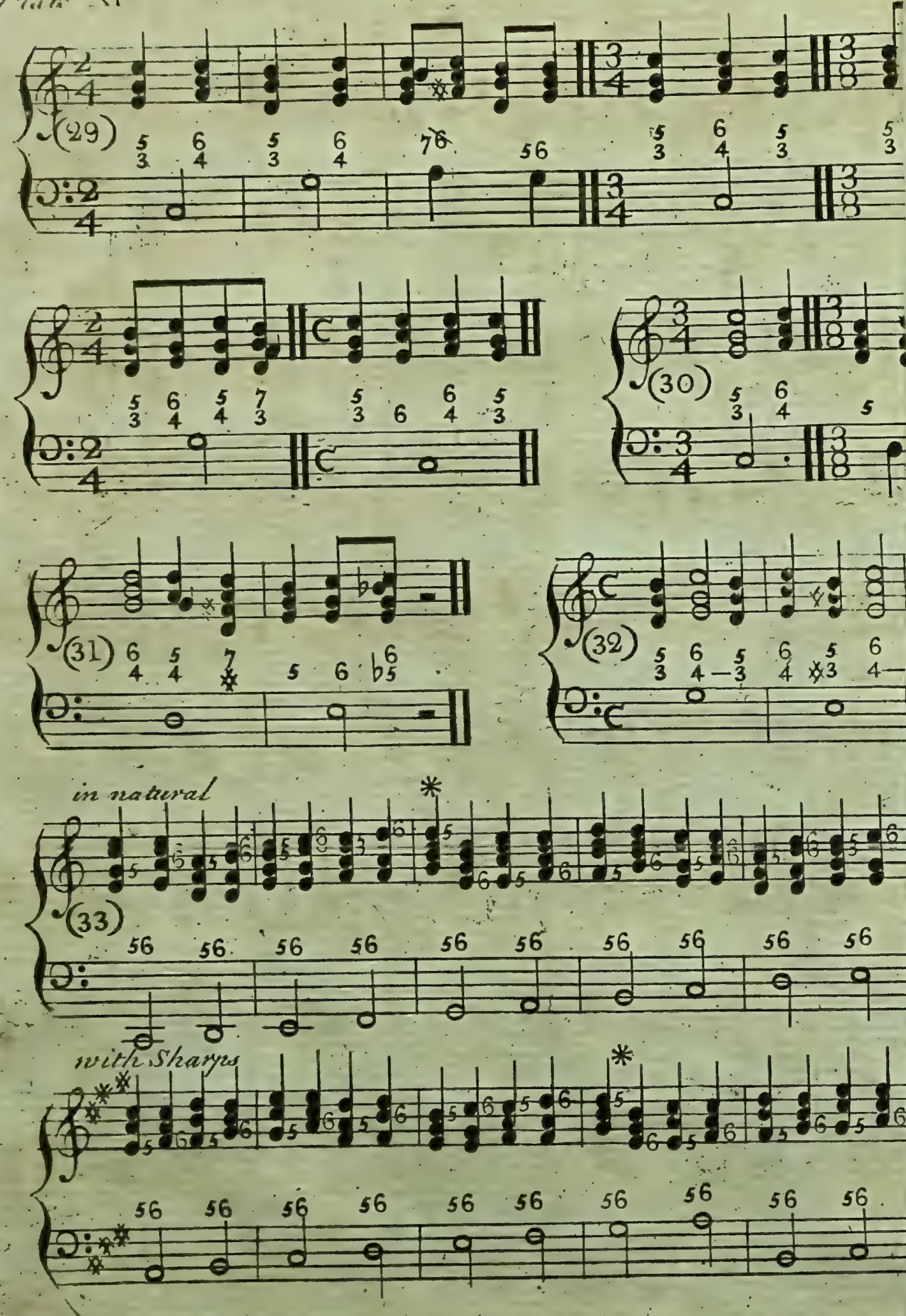


Plate XI



Of the Sequences of gradual Notes.

1ſt. Of the Sequences of the fifth and ſixth.

There being a peculiar method in accompanying the ſequences, I have ſet them down in naturals, and with ſharps and flats (33): And though, in the main, this firſt ſequences is nothing elſe but the common chord to the firſt part of the note, and the chord of the ſixth to the laſt, yet care muſt be taken that every note which makes the fifth ſhall be heard in the chord that precedes it, being diſallowed to ſtrike it unprepared: And, for that reaſon, whenever the hand is to be changed downward, in order to be kept as much as poſſible on a level, the change ſhall rather be made on the ſixth than on the fifth. Example (34) ſhews the difference.

It may be obſerved, that the beſt place for the change in naturals, and with ſharps, is on G; and with flats on A; this * being ſet on purpoſe to mark it.

2d. Of the Sequence of the ſeventh and ſixth.

As the former ſequence had the fifth, this has the ſeventh always prepared (35).

The

The change of the hand, which in this ſequence muſt be upward, rather falls on the chord of the ſixth than on that of the ſeventh; the example (36) ſhewing the difference: This change happens in naturals, and with ſharps, on F; and with flats on G, where the mark * is.

It may be uſefully remarked, that the ſeventh is always the loweſt note in the chord, except in E and D in naturals, and with ſharps; and in F, E, and D, with flats, in which chords it is always the higheſt.

Remark alſo, that the fifth is omitted in the chords of the ſeventh; it being a general rule, that when the ſeventh is followed by the ſixth on the ſame note, the fifth is not to be played with it.

In the leſſon of double chords (Plate XII.) which ſerves for the practice of what has been ſaid, the * marks ſuch notes as are part of one or other of the above ſequences.

What Thorough-Baſſes are proper now to be practiſed.

As it will be neceſſary, before we proceed further, to put in practice the foregoing rules in other thorough-baſſes, beſides the leſſons already ſeen; and whereas every thorough baſs is not ſimple enough to require no more rules than

 what

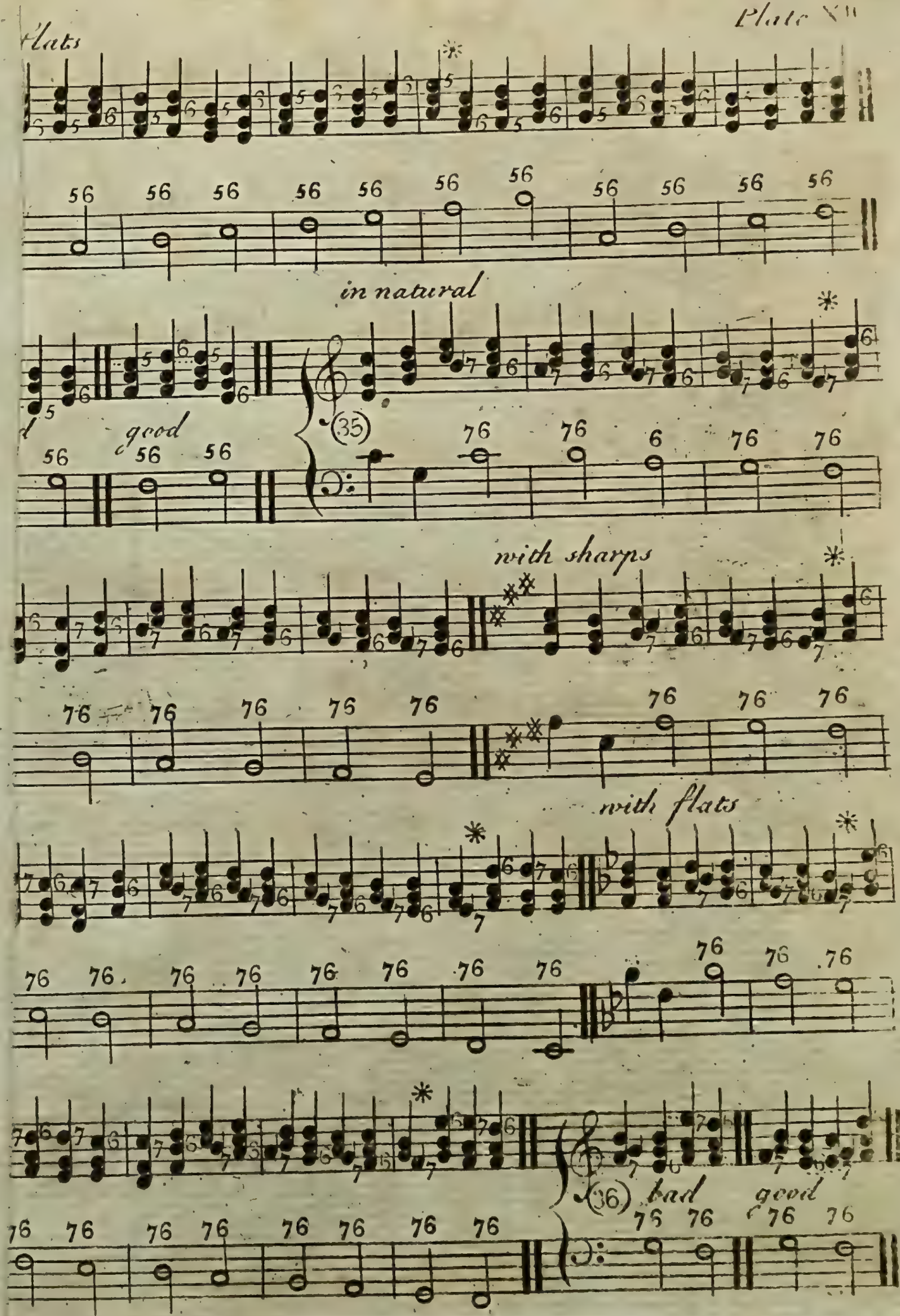
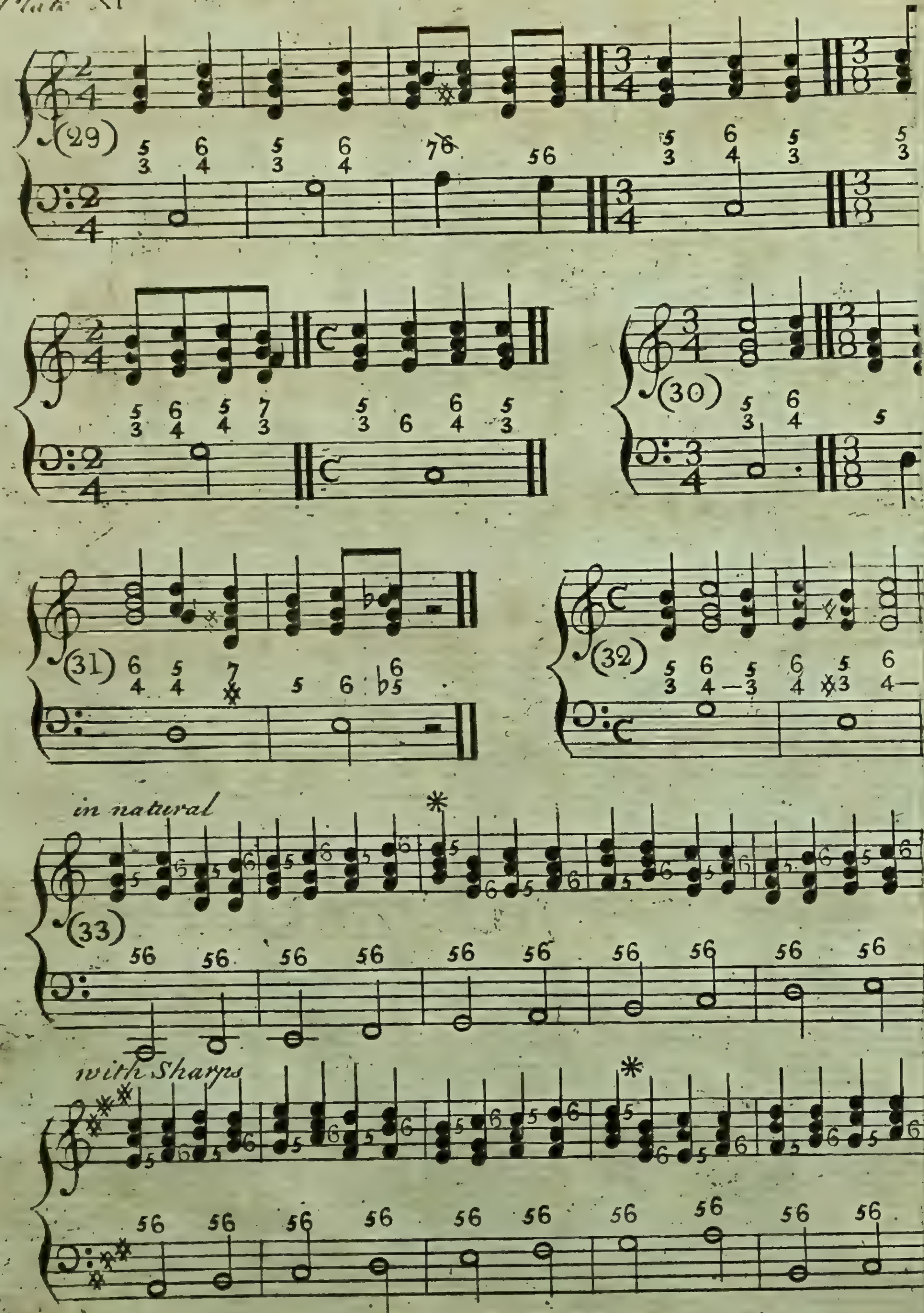


Plate XI



what have hitherto been ſet down; I have here ſubjoined a ſmall catalogue of movements, ſuch as may be peruſed by the ſcholar at this time.

1ſt. A collection of pſalm tunes (their baſſes being carefully figured) printed by R. BREMNER, Edinburgh.

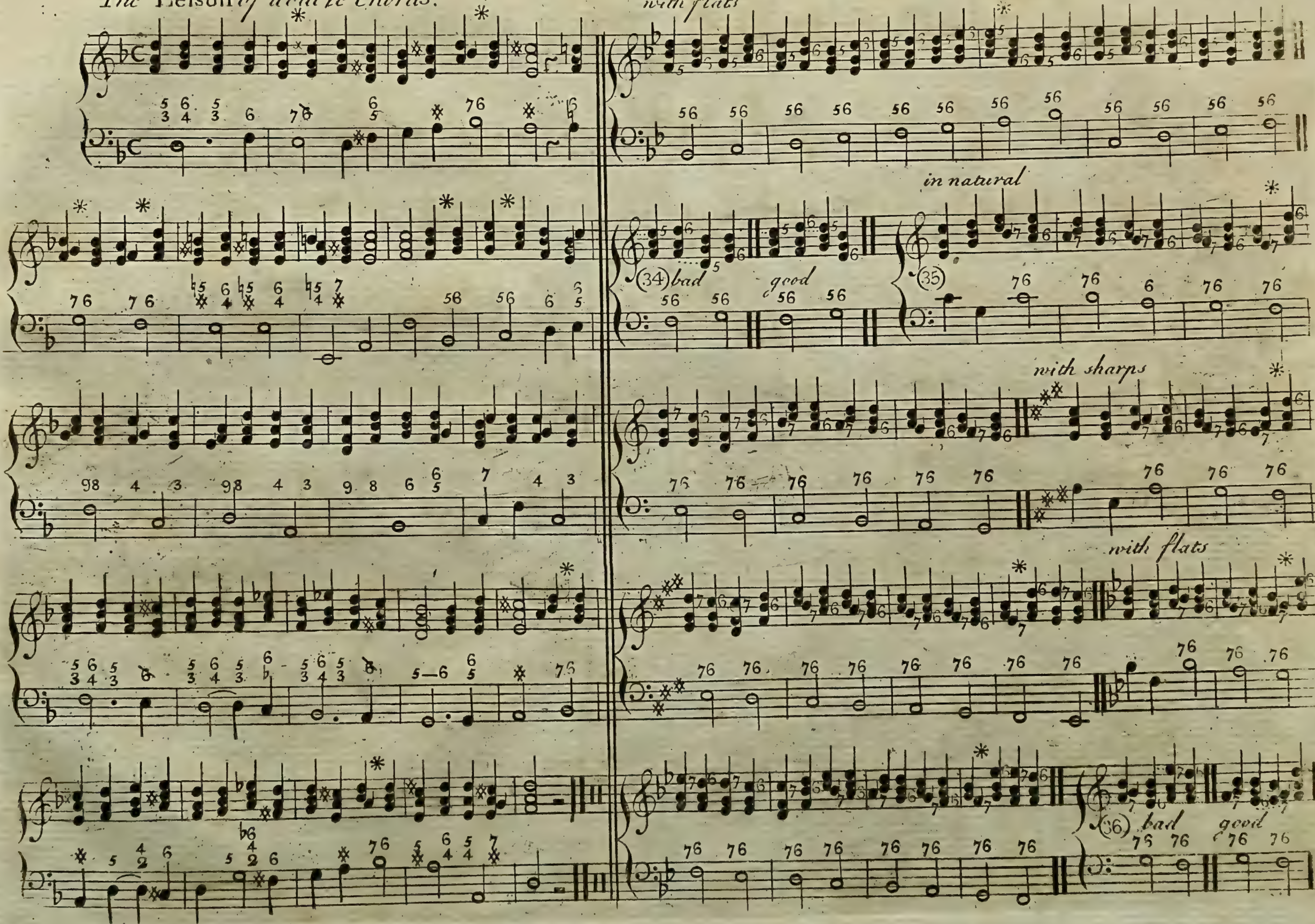
2d. The following movements, in CORELLI's ſolos, (beſt edition) printed by J. WALSH, London.

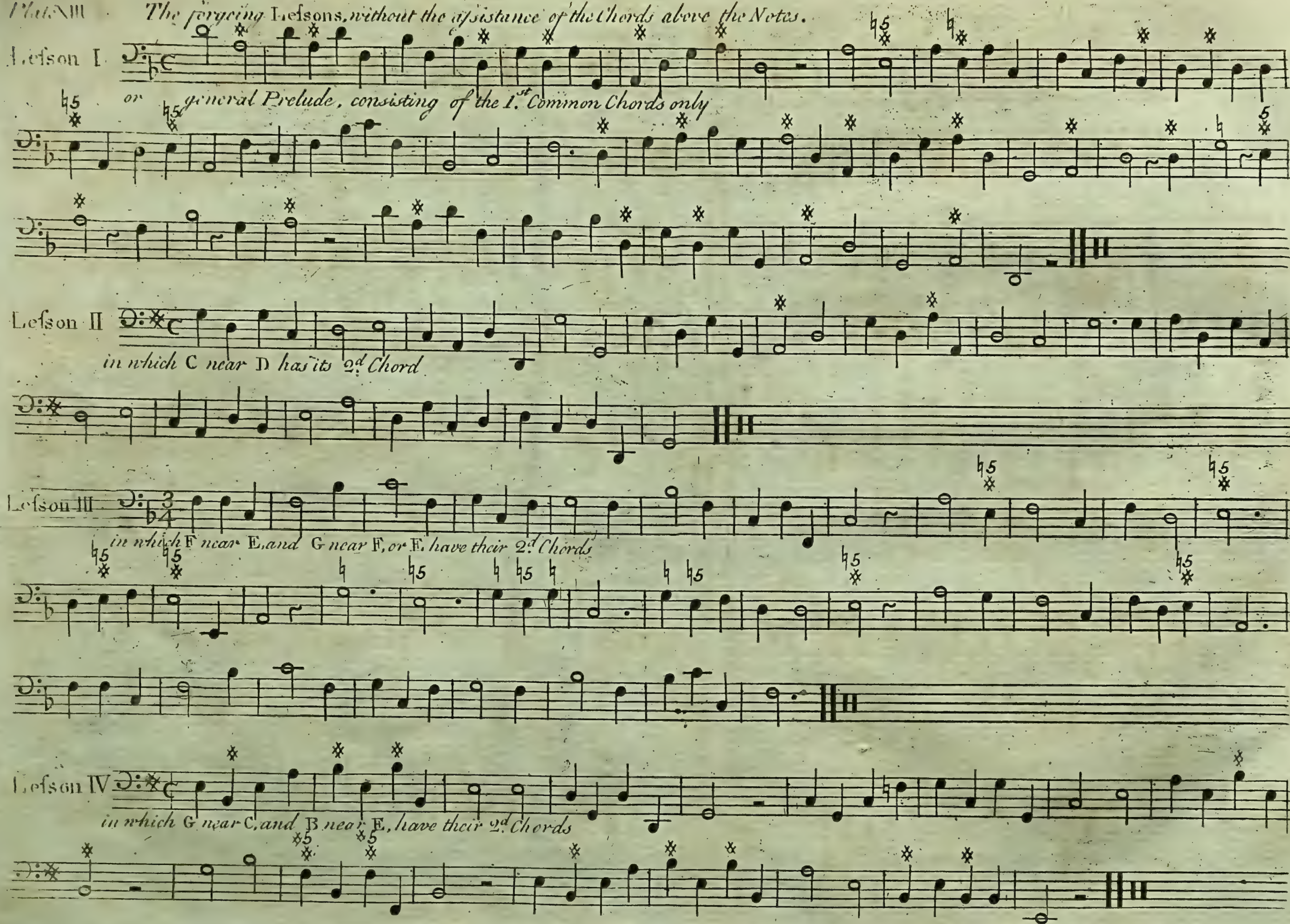
In ſolo.
- I. The third movement.
- II. The third and fifth movements.
- III. The fourth and fifth movements.
- IV. The third movement.
- V. The fifth movement.
- VI. The fourth movement..

Many more ſuch eaſy and ſimple movements may be found in other printed works, which the diligent ſcholar will do well to look for: And if, in the middle of a movement, he ſhould meet with any paſſage which yet he knows not how to accompany, let him, for the preſent, play the notes of the baſs of ſuch a paſſage without the addition of their chords; and join the chords to the notes only where he underſtands how it is to be done.

PLATE XII. Rules

The Lefson of double Chords.




Plate XIII
The foregoing Lessons, without the assistance of the Chords above the Notes.
Lesson I
or general Prelude, consisting of the 1st Common Chords only
Lesson II
in which C near D has its 2d Chord
Lesson III
in which F near E, and G near F, or E, have their 2d Chords
Lesson IV
in which G near C, and B near E, have their 2d Chords

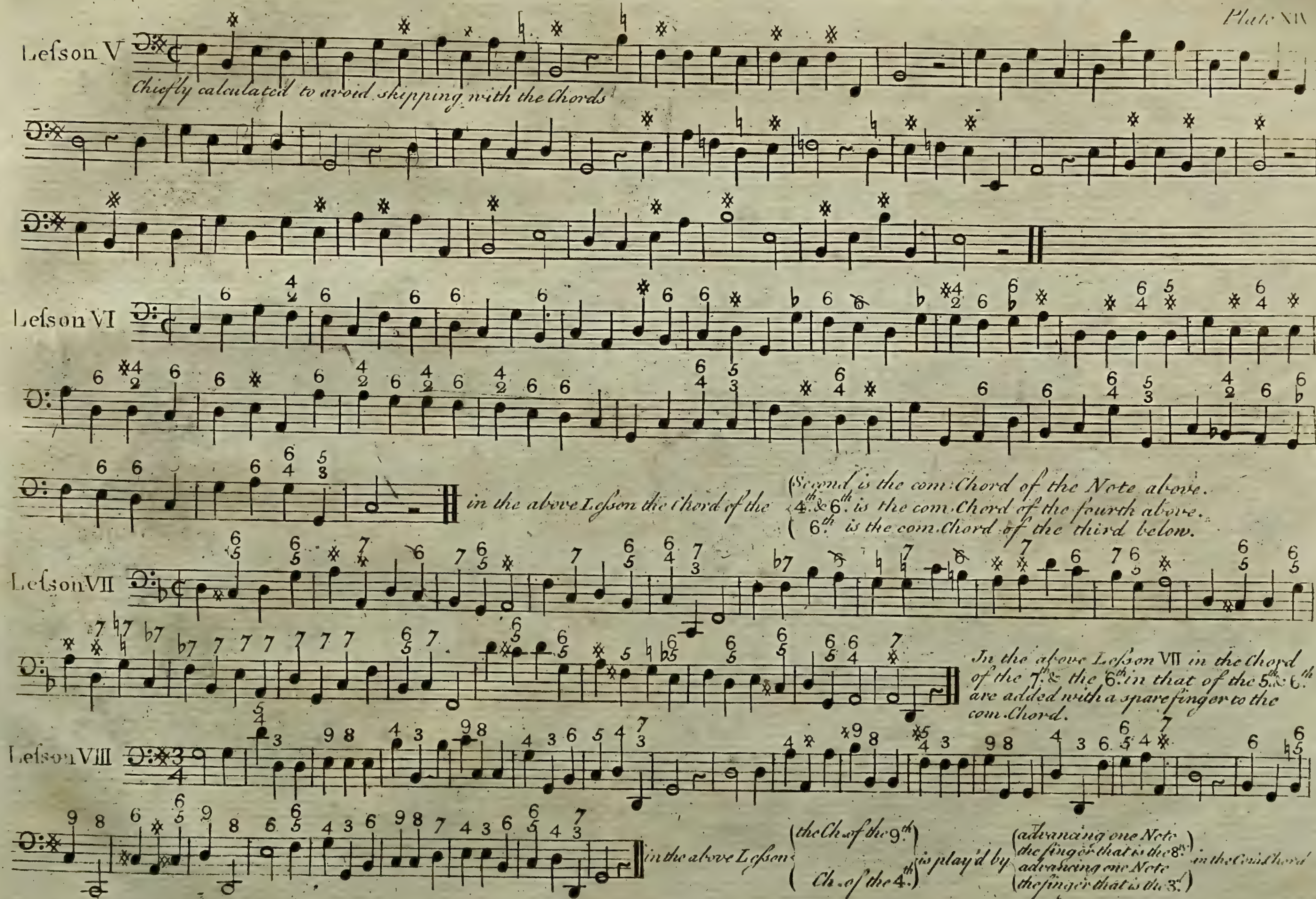

Leſson V
Chiefly calculated to avoid skipping with the Chords
Leſson VI
in the above Leſson the Chord of the
Second is the com: Chord of the Note above.
4th & 6th is the com. Chord of the fourth above.
6th is the com. Chord of the third below.
Leſson VII
In the above Leſson VII in the Chord of the 7th & the 6th in that of the 5th & 6th are added with a ſpare finger to the com. Chord.
Leſson VIII
in the above Leſson
the Ch. of the 9th
Ch. of the 4th
is play'd by
advancing one Note the finger that is the 8th
advancing one Note the finger that is the 3d
in the Com. Chord

Plate XV The Daily Lesson Containing all the final Closes in Musick.

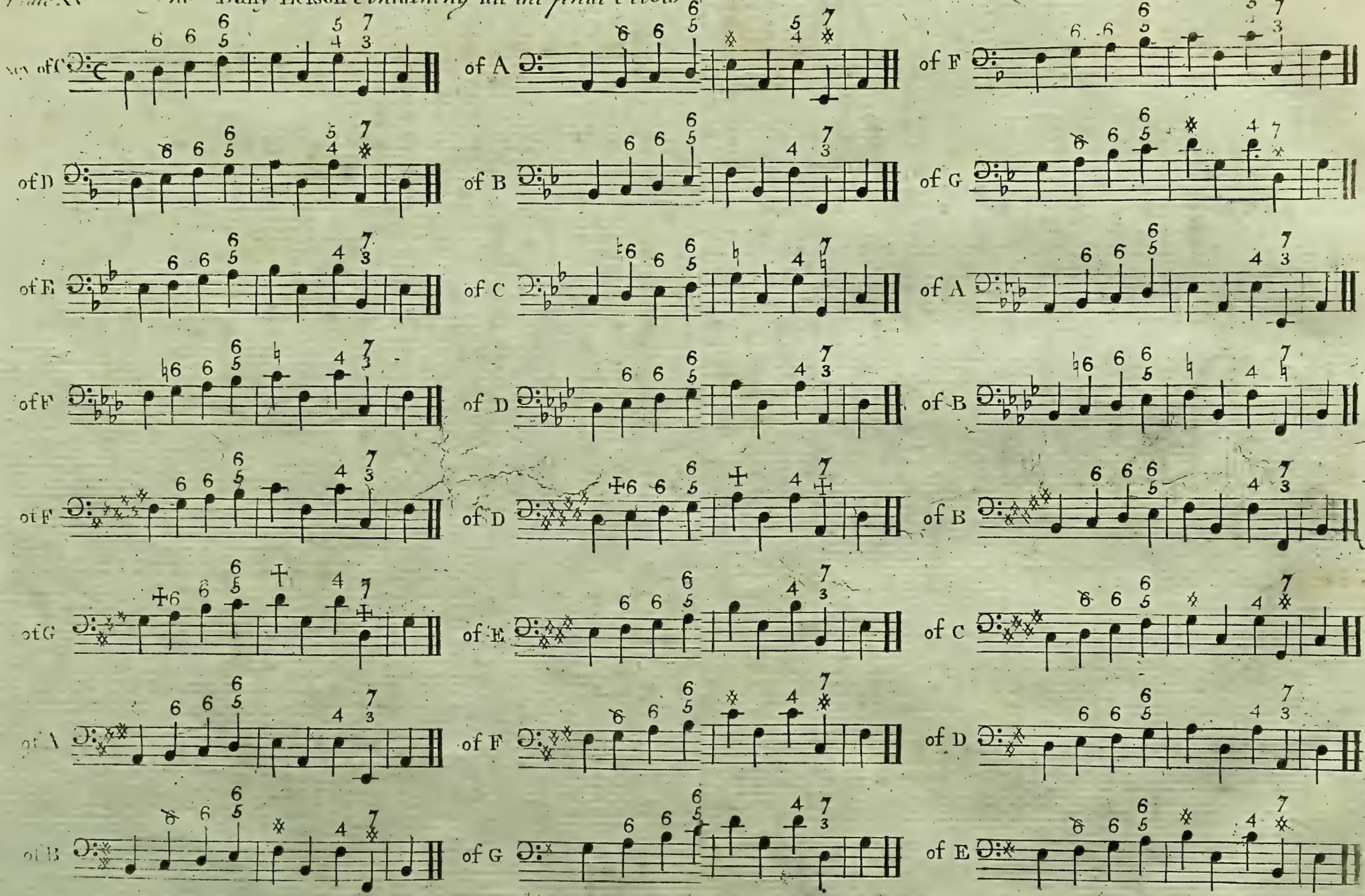
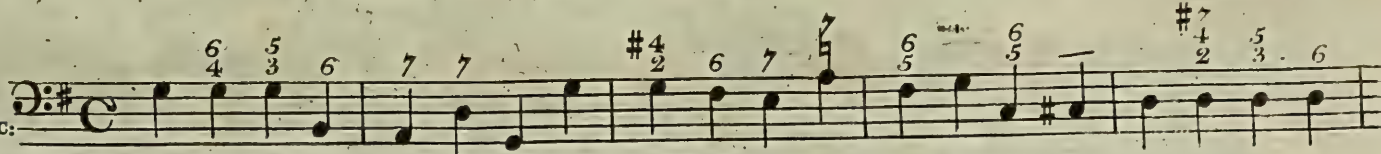
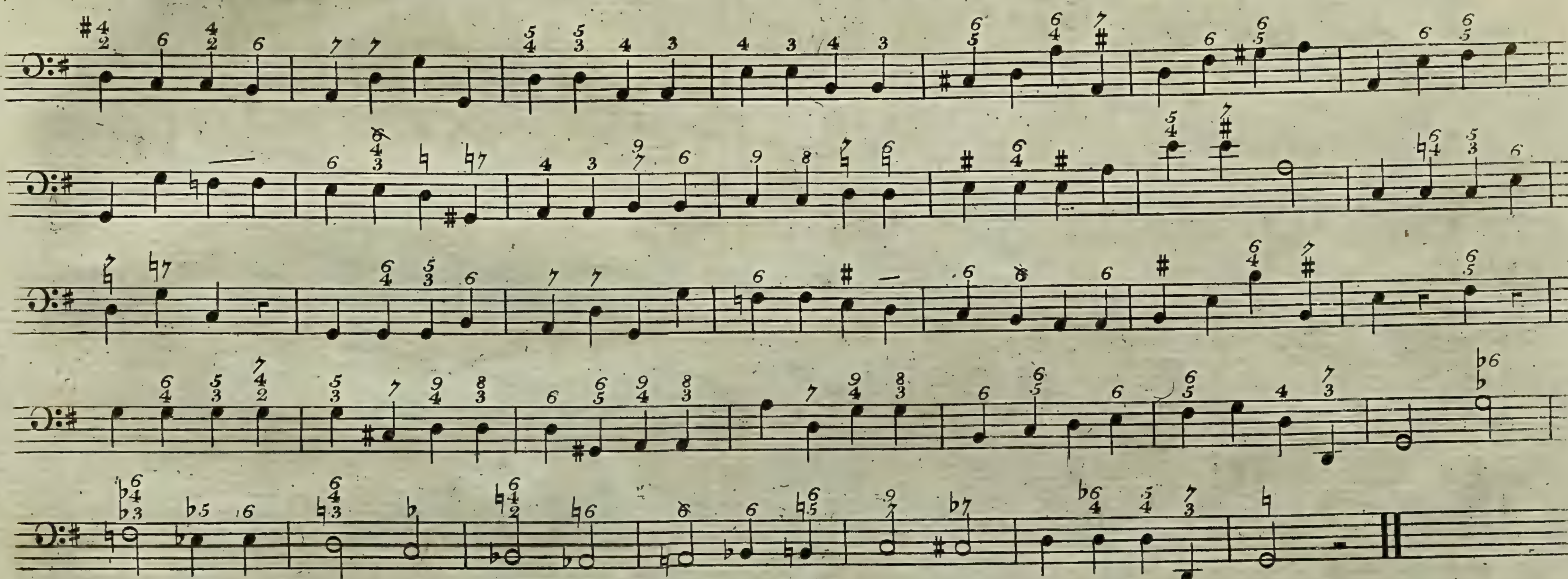


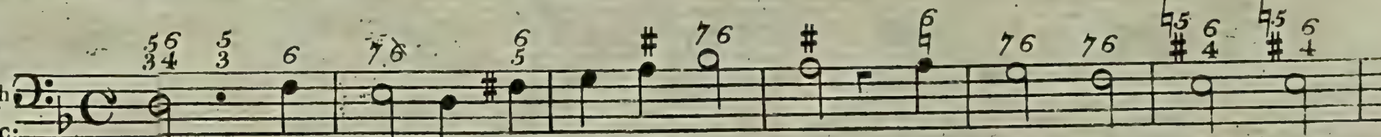
Plate XVI

The **General Lesson.** in which is found all the usual Chords, vide recapitulation. &c:





The **Lesson** of **double Chords** in which the Chord of the 7th when followed by that of the 6th on ye same note, is play'd without ye 5th vide Sequences &c:



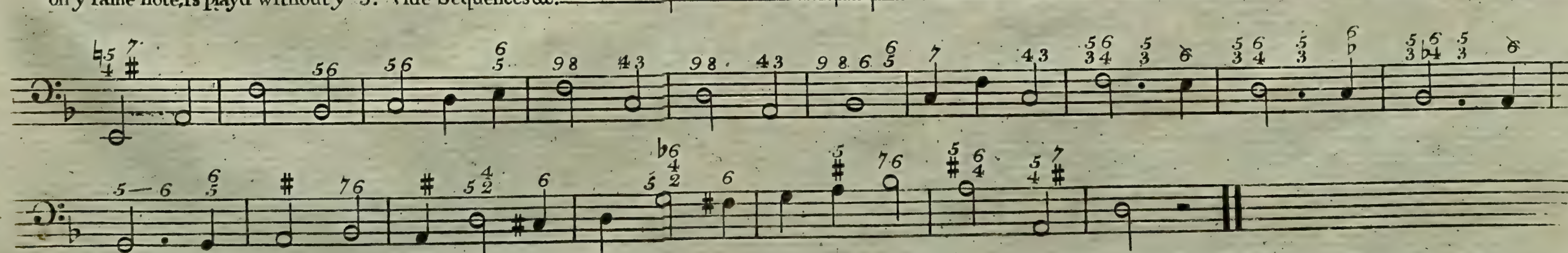
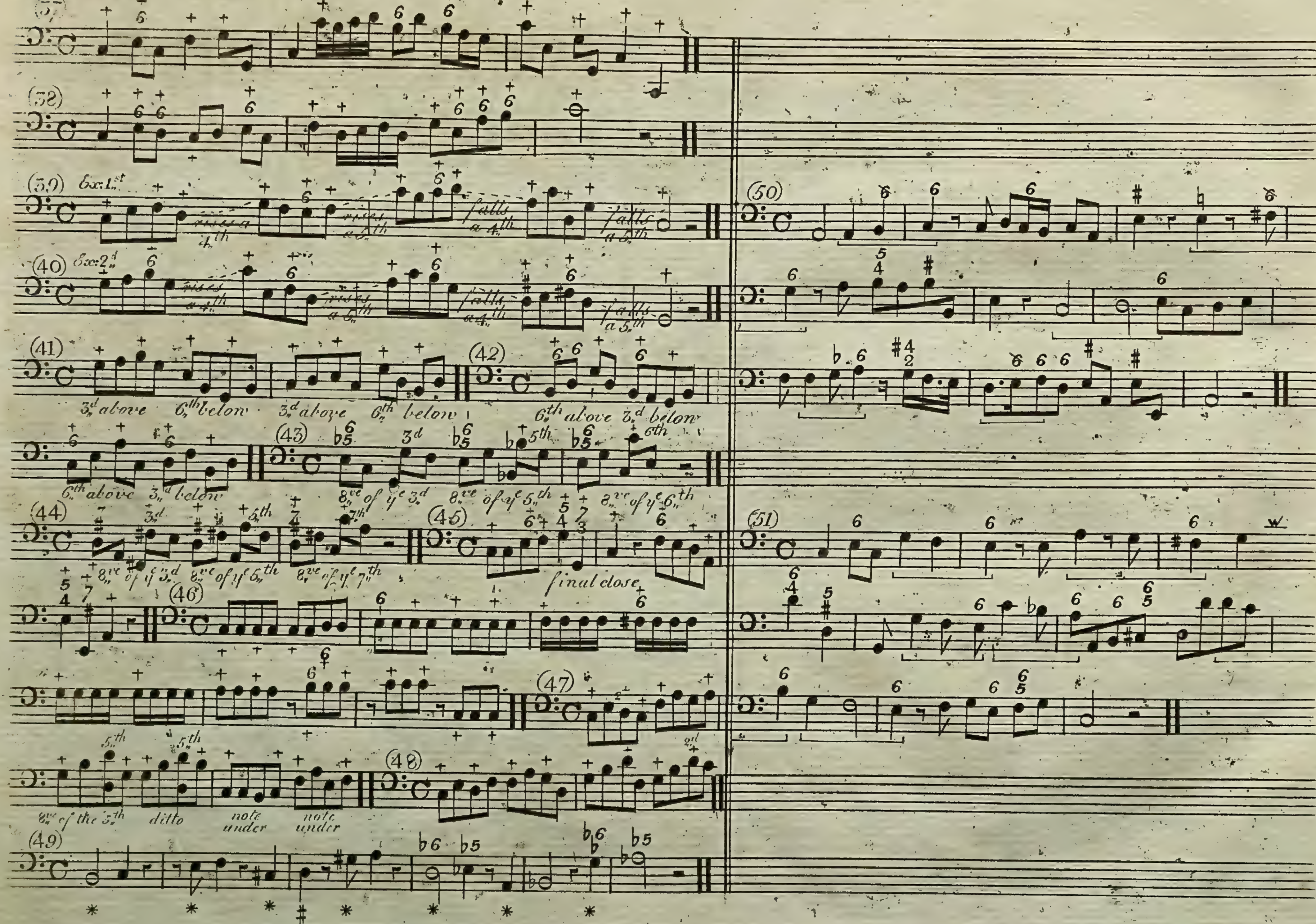


Plate XVII



Ex: 1st
rises a 4th
rises a 5th
falls a 4th
falls a 5th
Ex: 2d
3d above
6th below
6th above
3d below
8ve of ye 3d
8ve of ye 5th
8ve of ye 6th
8ve of ye 7th
final close
8ve of the 5th
ditto
note under

Rules to play only four Chords on each Bar of common Time, unlefs it be figured otherwife.

By what has been already obferved we may now be able to give one chord to each note, as marked over it, or two or three different ones, as the figures direct: And as fuch figures are fuppofed to be rightly adapted to the notes, by following the foregoing rules it is impoffible to err: But what follows is a little more complicated; for, befides the rules with regard to the figures, the movements of the bafs notes muft be attended to.

My meaning is, that now we muft learn to play two different notes to one chord: And as there are no written marks in thorough-baffes for a practitioner to be guided by, we muft carefully perufe the following general rules, which will give an idea of the reft.

In a bar of common time, † four chords only are to be ftruck, viz. at the beginning of every crotchet, though the crotchets fhould be divided into quavers, or fubdivided into femiquavers (37); unlefs the fecond quaver of any of the crotchets fhould have a figure over it; for then both are to be accompanied with their proper chords (38).

† Efpecially in quick movements.

Particular

Plate XVIII

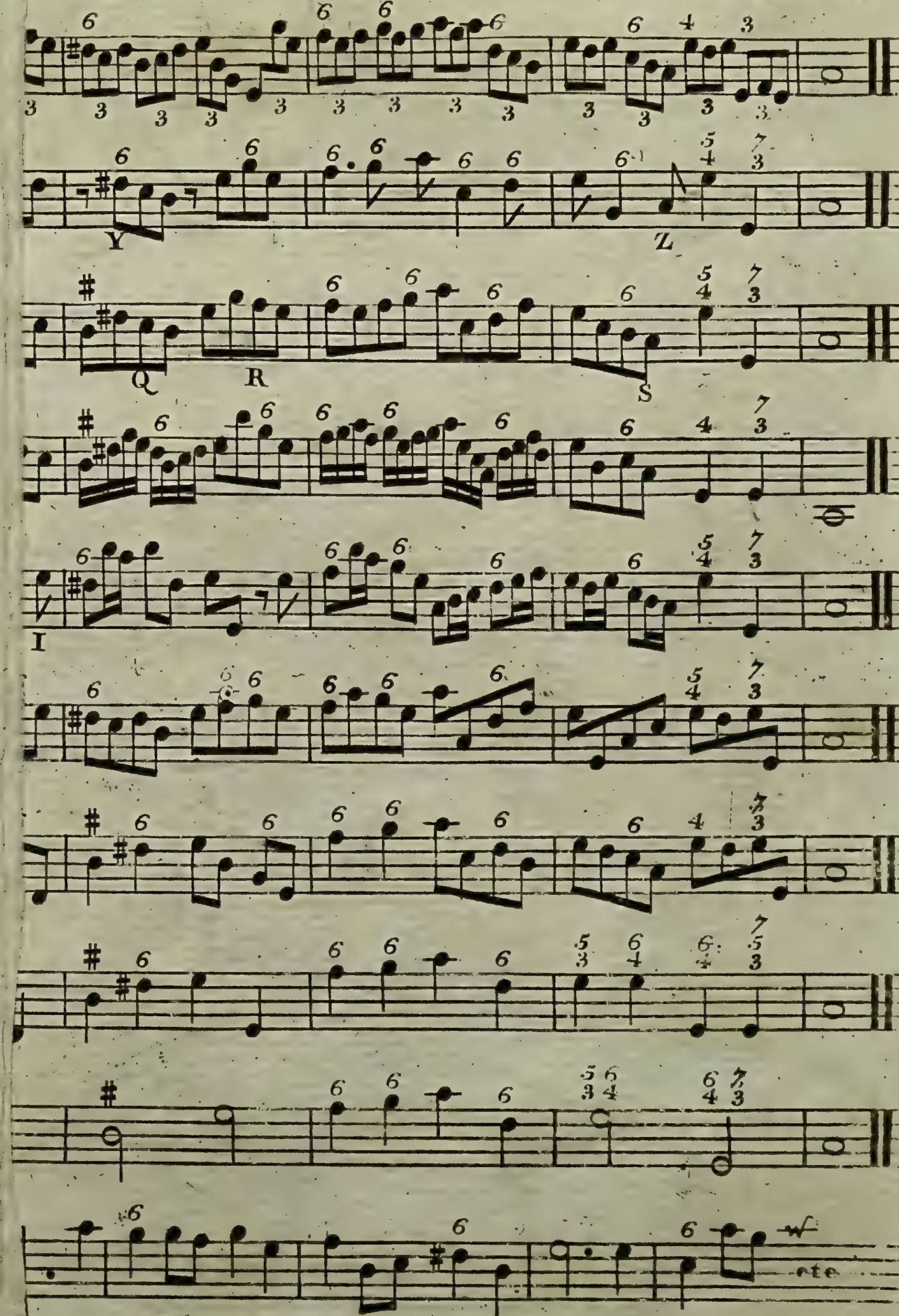
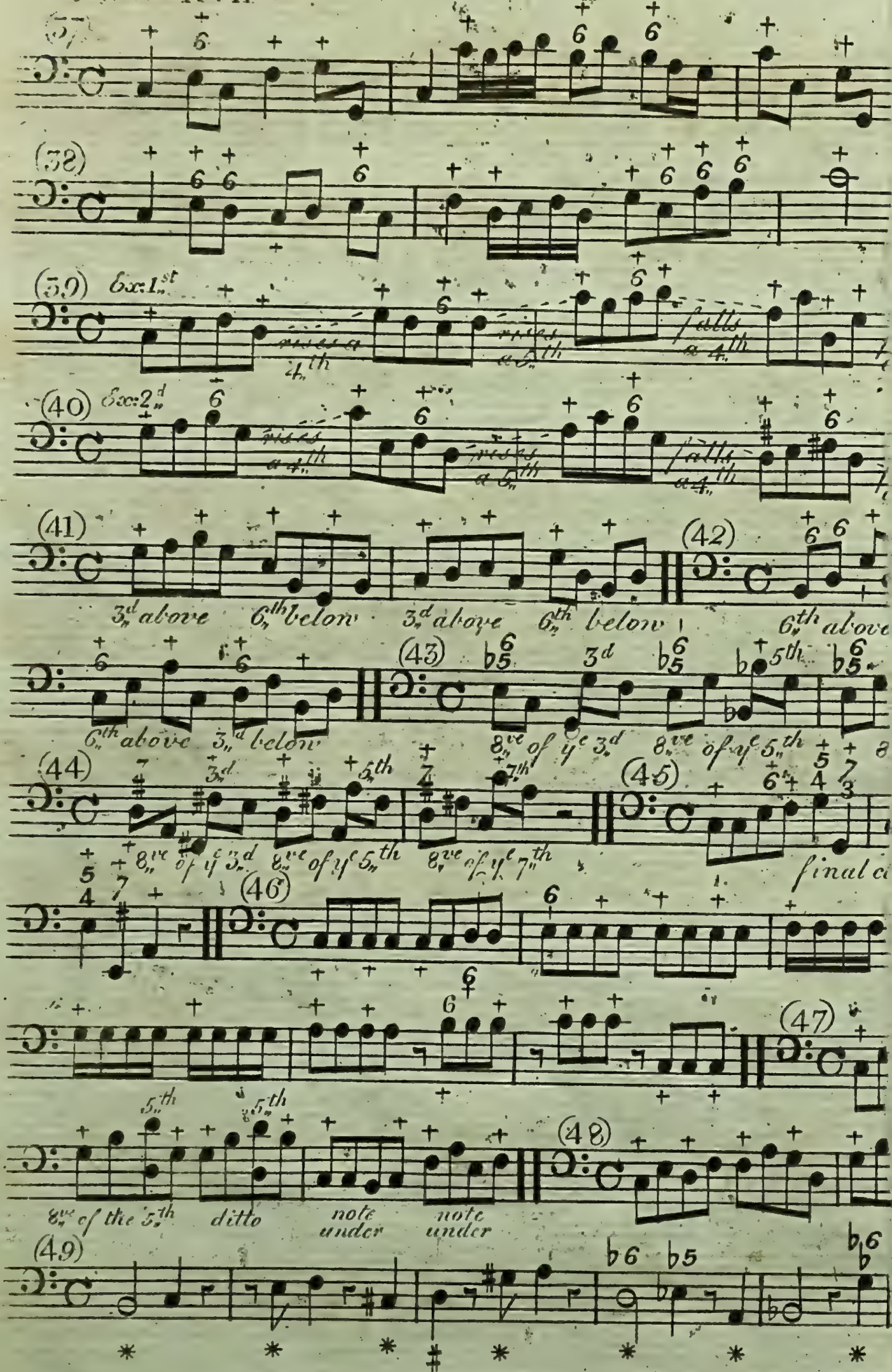


Plate XVII



Particular Quavers to be accompanied with the common Chord.

Whenever the ſecond quaver of any crotchet riſes or falls a fourth or a fifth from the preceding, or to the following note, particularly when it happens at the end of the half or the whole bar, it is to have its common chord, though nothing be marked over it (39), provided the chord of the note before it happens not to be it: For in the laſt caſe it ſhall not be accompanied, to avoid repetitions (40).

The firſt and ſecond examples plainly ſhew the difference.

Rules to give particular Chords to ſome Quavers, though nothing be marked over them.

In ſuch baſſes where the crotchets are moſtly divided into quavers, the ſame chord that is given to the firſt crotchet generally anſwers for the ſecond, though nothing be marked over it; and likewiſe the chord of the third will be continued to the fourth; therefore, when the firſt crotchet has its common chord, if the quaver that begins the ſecond crotchet is the third above it, or the ſixth below it, the ſame chord is to be repeated (41).

If

If the firſt crotchet has the chord of the ſixth, the beginning of the ſecond crotchet will require the ſame chord to be repeated, when it is the ſixth above, or the third below it, which then happens to be its common chord (42).

If the firſt crotchet has the chord of the fifth and ſixth, then the ſecond crotchet will bear the ſame, if it is any of the notes that conſtitute that chord, viz. its third, fifth, or ſixth, or their ſeveral octaves below (43).

When the firſt crotchet has the chord of the ſeventh, then the ſecond crotchet ſhall have the ſame chord, if it is its third, fifth, or ſeventh, or their ſeveral octaves below (44).

A quaver immediately before a final cloſe muſt be accompanied with its common chord, provided the chord preceding be not the ſame (45).

In ſome modern compoſitions, (particularly opera ſongs) we find a number of quavers on the ſame note, and ſometimes ſemiquavers: They are to be accompanied at the beginning of every crotchet as before: And when there are three quavers after a quaver's reſt, the chord is to be ſtruck to the firſt and laſt (46).

In what Caſes the Chord is poſtponed to the fourth Quaver, that naturally ſhold have been applied to the third.

It is to be obſerved, that ſometimes in four moving quavers, when the firſt has its common chord; and the third,

 which

Plate XVIII

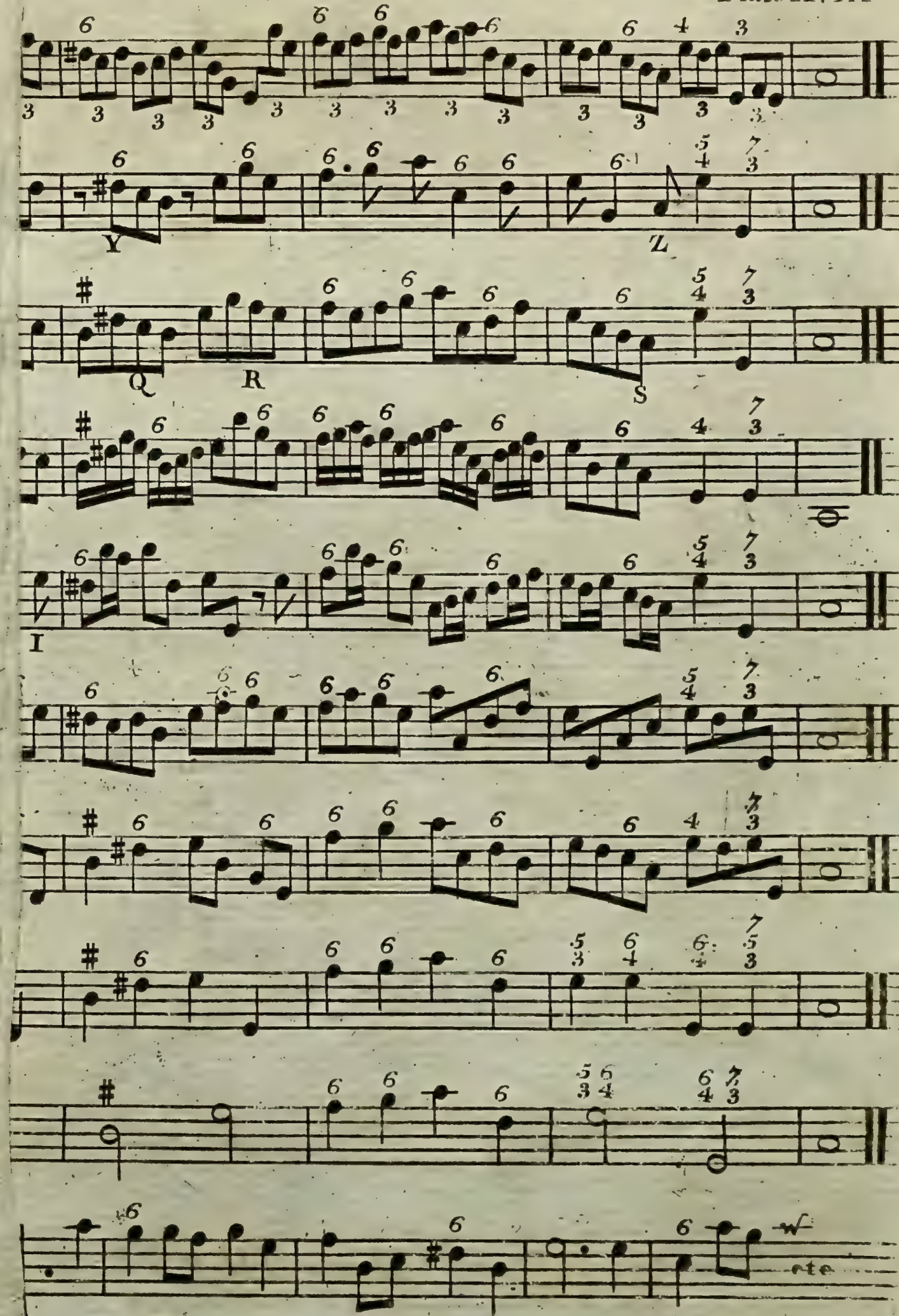
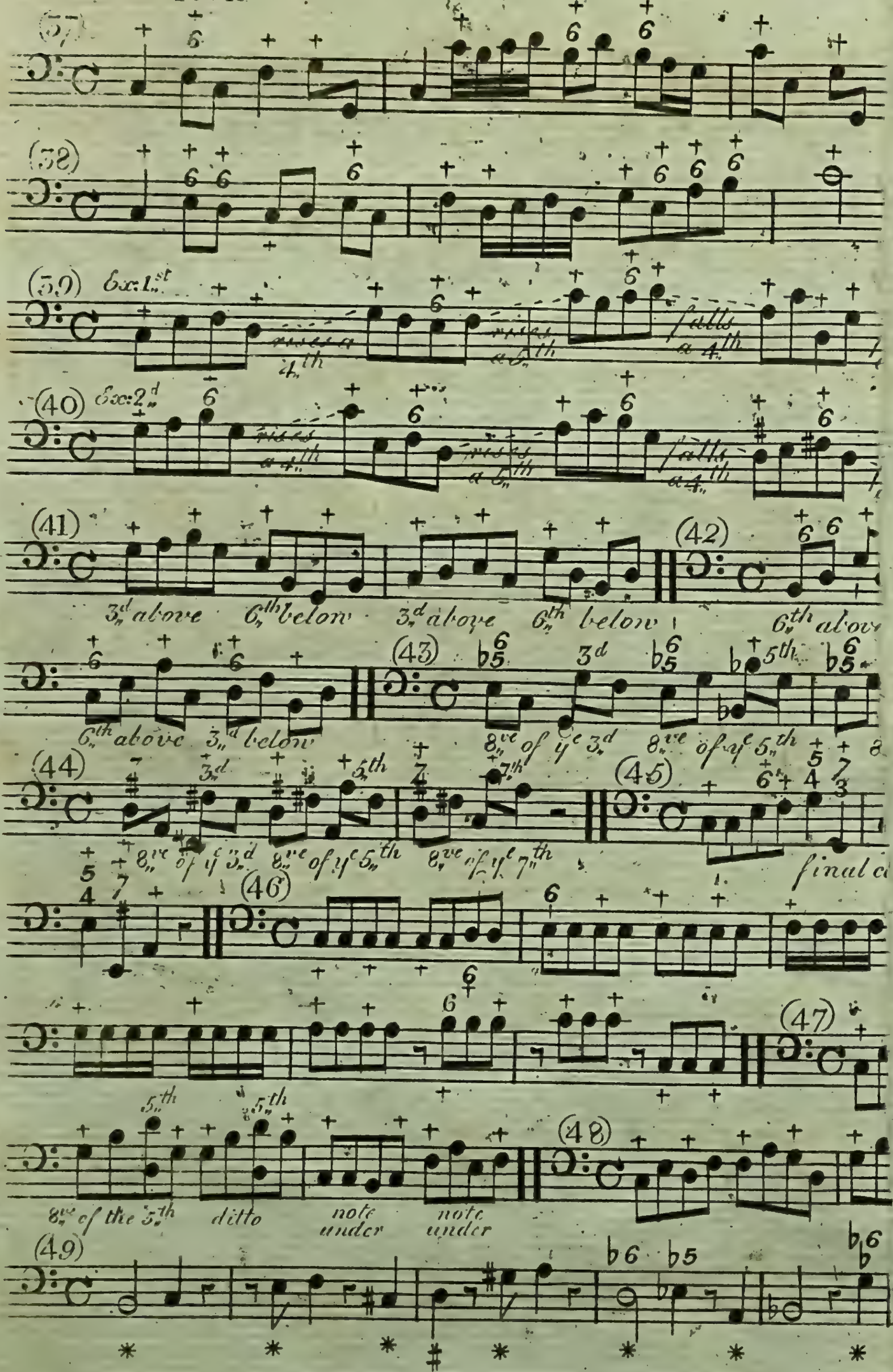


Plate XVII



which begins the second crotchet, is either one note or a fifth above it, or one note under it; in either of these cases we must look at the fourth quaver; and if it is an unison, or a third to the first, then such third quaver does not alter the property of the second crotchet, but only causes the chord to be postponed to the fourth quaver; instead of the third. Vide the example (47), where it would have been discord in two of the above cases † and improper in the third ‡.

But when the fourth quaver is neither an unison nor a third to the first, then it changes the property of the second crotchet; and such a third quaver becomes a principal, and must have its own common chord (48).

What Chord is to be struck to the first of two ascending Notes, when the Distance between them is only half a Tone*, and nothing marked over it.

When two notes ascend gradually by half a tone only, and no figure is marked over any of them, the lower shall have

† The note immediately above or below any note of the bass, is called discordant with respect to the bass, as also its octaves.

‡ The impropriety of accompanying the fifth of a note that bears the common chord, with the same chord, requiring a longer explanation than possibly can be given here, or be understood by a beginner, must be referred to the theory.

* Two notes are said to be half a tone distant from each other when there is no key betwixt them; as from F sharp to G natural, from A natural to B flat, from B natural to C natural, &c.

have the chord of the ſixth, and the uppermoſt its common chord (49). The * ſet under ſome of the notes ſhews where the chord of the ſixth is to be ſtruck, being marked only when it requires an accidental flat.

What Chord muſt be ſtruck with the middlemoſt of three following Notes aſcending, when no Figures are marked over it.

When three notes follow one another aſcending, as A, B, C, or B, C, D, &c. and that the firſt of them is to to be accompanied with its common chord, while the laſt is marked over with the chord of the ſixth, the middlemoſt ſhall be accompanied with the chord of the ſixth alſo, though no figures ſhould be marked over it.

The ear will direct whether its ſixth is to be natural or ſharp, (for it can never happen to be flat); but in caſe of a doubt, let us obſerve that it muſt be played always half a tone lower than the ſixth of the note that follows it; ſo that if the ſixth of the third note ſhould chance to be D natural, the ſixth of the ſecond muſt neceſſarily be C ſharp; and ſo of the reſt. Vide example (50) in the inner part of Plate XVII. where every ſuch three following notes are diſtinguiſhed from the reſt by the ſlur (‿) placed under them.

What

Plate XVIII

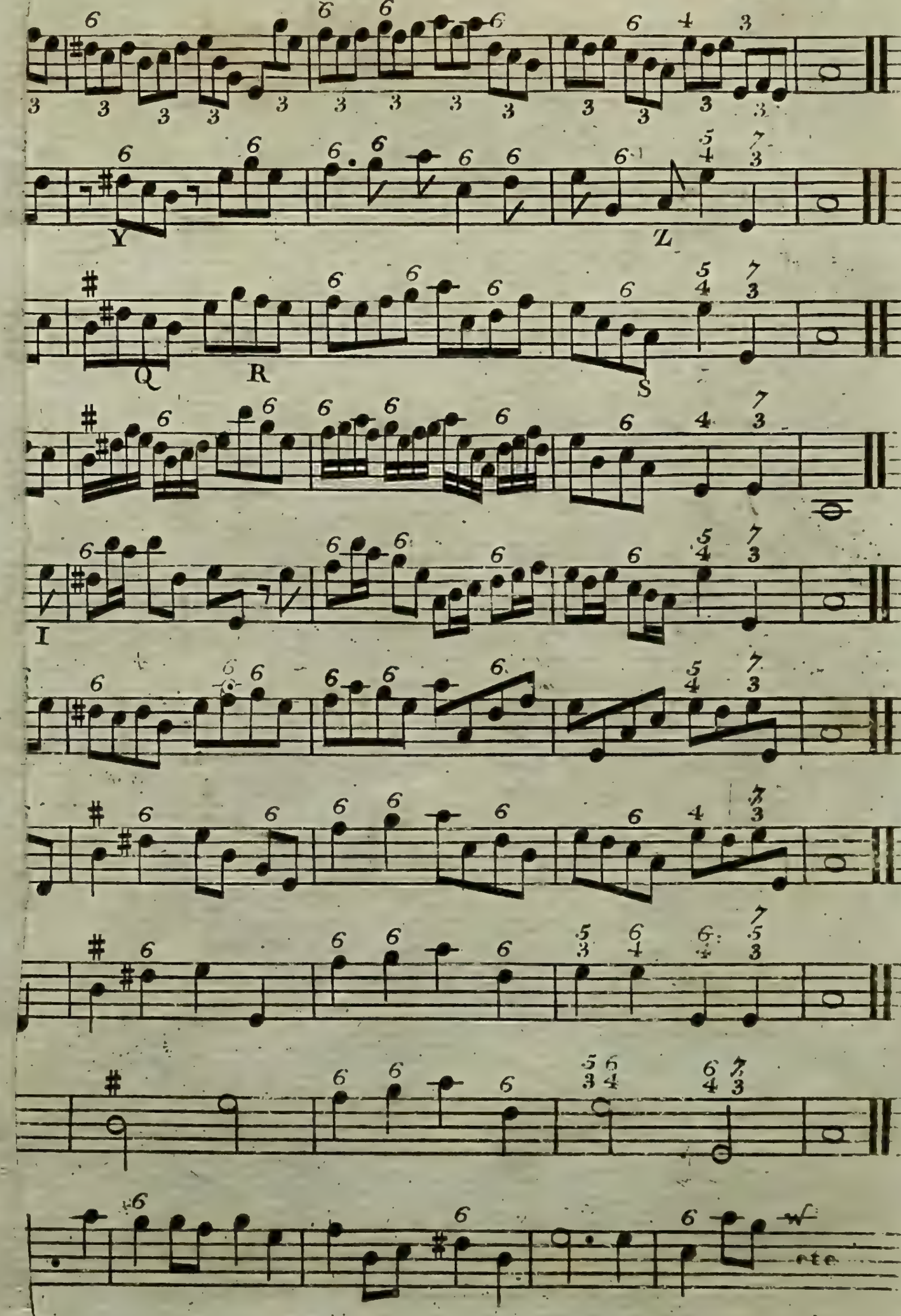
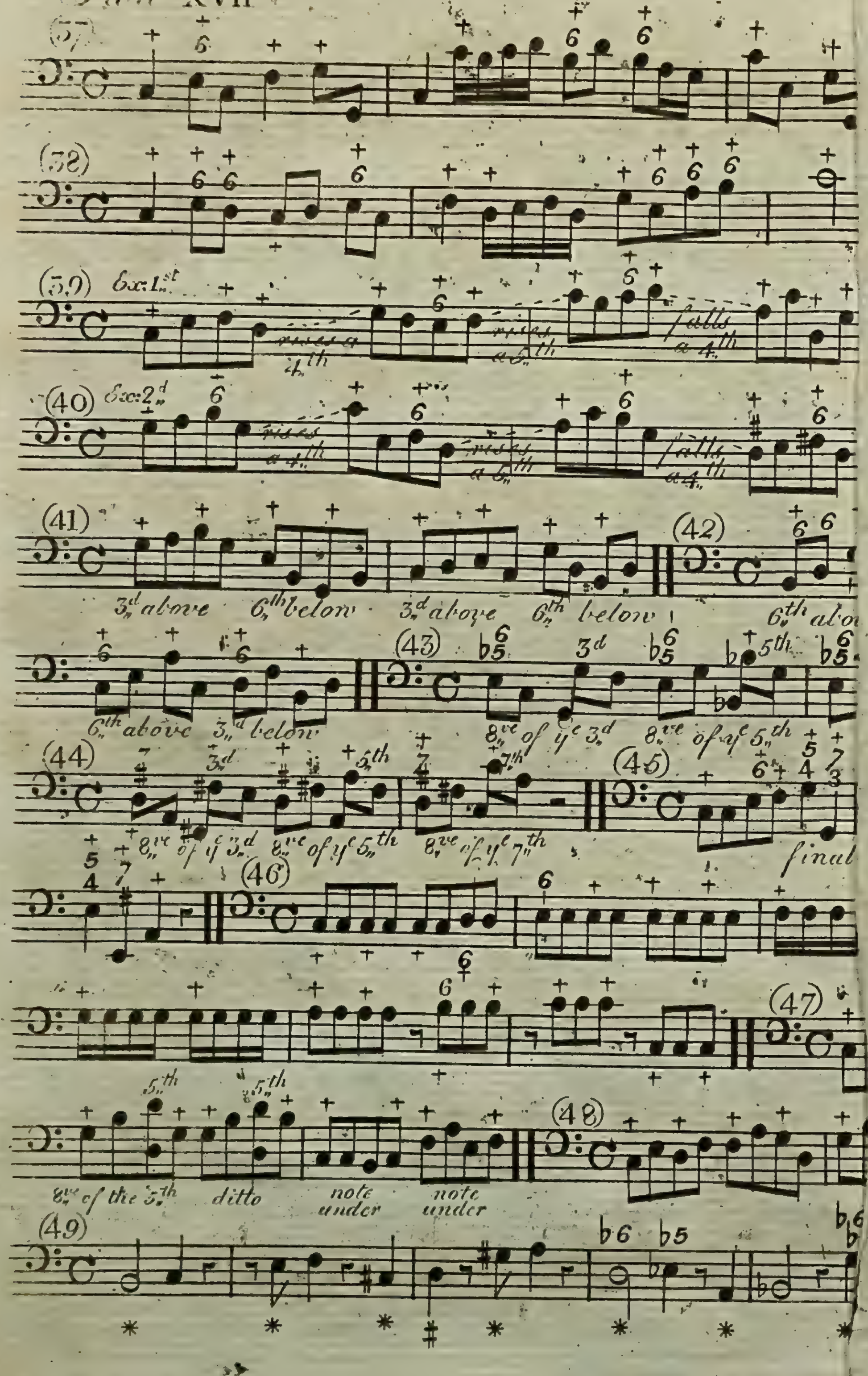


Plate XVII



What Chord muſt be ſtruck with the middlemoſt of three following Notes deſcending, when no Figures are marked over it.

When three notes follow one another deſcending, as G, F, E, or F, E, D, &c. and that the firſt of them is to be accompanied with its common chord, while the laſt is marked over with the chord of the ſixth, we are to ſtrike with the ſecond note the ſame chord that was ſtruck with the firſt, without any alteration. Vide example (51), where every ſuch three following notes are diſtinguiſhed from the reſt by the ſlur (⌣) placed under them.

Of divided and ſubdivided Thorough-Baſſes, from which the above Difficulties ariſe.

It will be uſeful to know from whence this great variety of movements in the notes of the thorough-baſs is derived; and although it is a knowledge that more immediately regards the compoſer than the performer, yet it will ſerve to illuſtrate and confirm the matter we have been juſt now treating of.

All harmonies whatever are founded upon ſome certain fundamental notes, which are as it were the baſis of the whole fabric; each fundamental note not changing until another harmony ſucceeds; and whereas now and then there

is

is a long track of time between their changes, the movement of ſuch baſſes would become languid and dull, particularly in ſuch pieces that require ſpirit and briſkneſs. To remedy this defect, the compoſers have been, from time to time, varying, dividing, and ſubdividing the fundamental notes, which makes the preſent beauty and difficulty.

In the example (52), Plate XVIII. are to be ſeen nine different thorough-baſſes, derived from one fundamental baſs; which nine baſſes are all one in the main, though divided, ſubdivided, and varied, without changing the original courſe of the harmony; and, by comparing theſe baſſes together, the degrees of variation will be eaſily diſcovered.

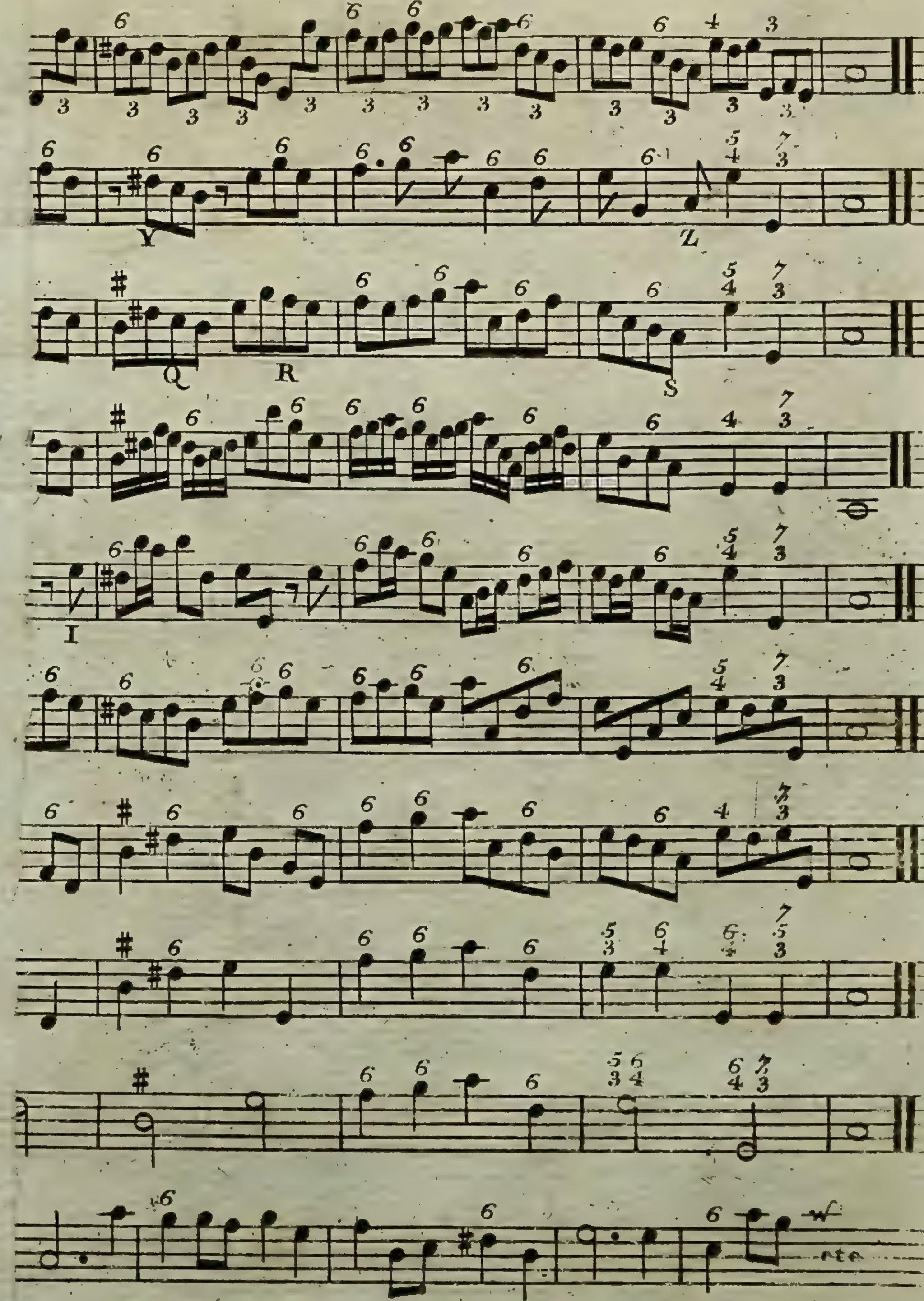
N. B. The fundamental baſs on which theſe nine baſſes are compoſed, is purpoſely omitted, that it may not multiply difficulties without neceſſity. †

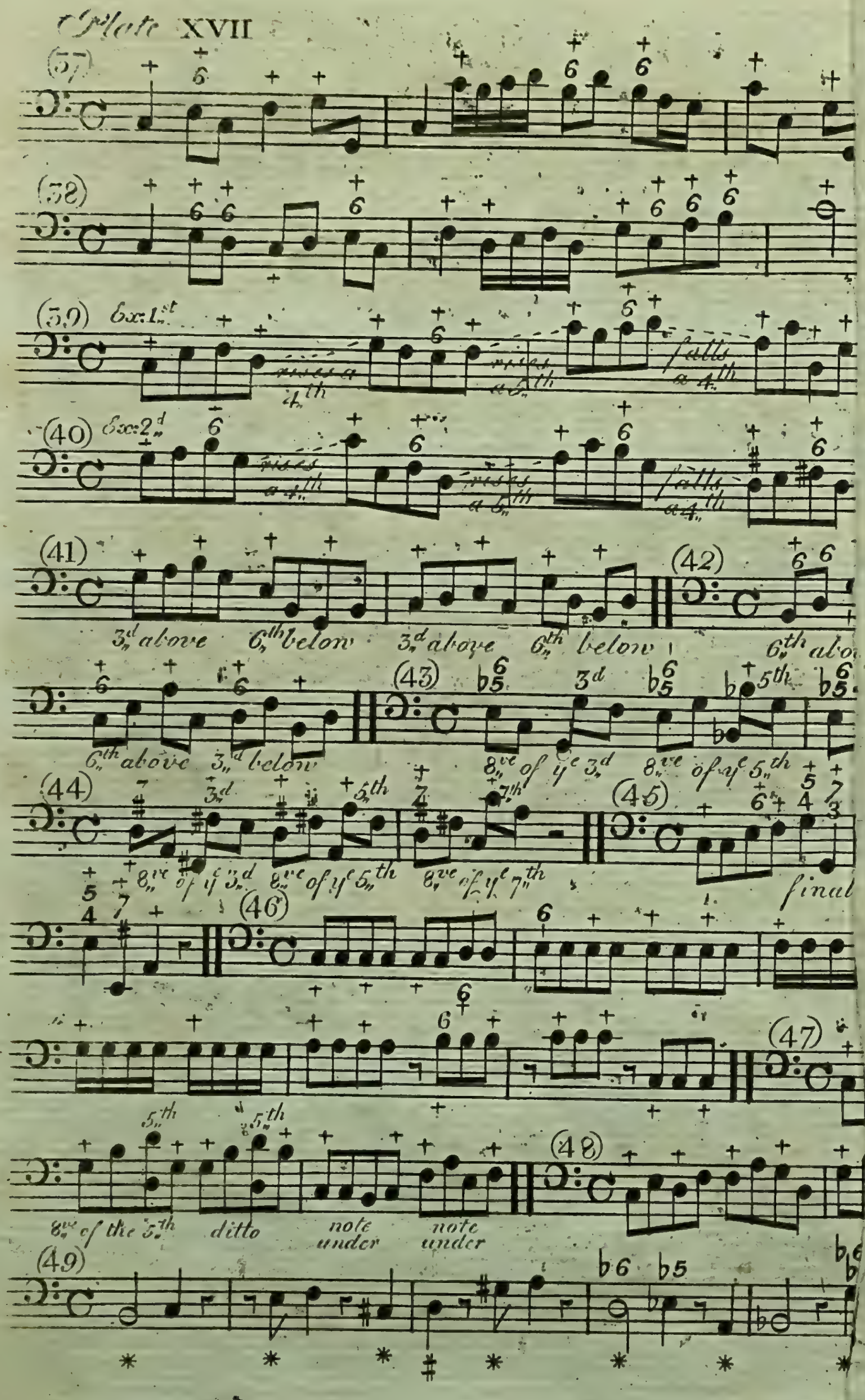
Of the Alla-breve Time.

In this time the minims being conſidered as crotchets, the crotchets as quavers, and the quavers as ſemiquavers, the ſame rules that were given for crotchets muſt here be underſtood for minims, &c. The example (53) at the bottom of Plate XVIII. ſhews, that between it and the fifth thorough-baſs above, there is no other difference but in the way of writing it: For if minims be looked upon as crotchets,

† The nature of fundamental baſſes will be thoroughly explained in the theory.

Plate XVIII





crotchets as quavers, &c. the two baſſes will prove to be exactly the ſame.

Annotations to Example (52)

H. Not to be accompanied, though the beginning of a crotchet, being the fifth of the firſt quaver, but the chord to be poſtponed to the next quaver.

I. This note to be accompanied with its own common chord, as nothing has been heard at the beginning of the crotchet, and as it is not in the harmony of the third crotchet in the bar.

K. The chord to be poſtponed to the following quaver, for the reaſon at H.

L. As the beginning of this crotchet is diſcordant to the harmony of the foregoing crotchet, the chord is to be ſtruck with the next quaver, being uniſon with the firſt.

M. This quaver muſt have the common chord, as it falls a fifth to the following note, and the chord before it is not its common chord.

N, O, P, Q and R. None of theſe notes are to be accompanied, but their chords muſt be poſtponed to each fourth quaver, for the reaſon at L.

S. This note muſt have the common chord, as it riſes a fifth to the following note, and the chord before it is not its own common chord: Beſides, it precedes the final cloſe.

T. As the beginning of this crotchet reſts, the firſt and ſecond quaver are to be ſtruck.

V. The ſecond quaver being a diſcord to the firſt, the firſt and third are only accompanied.

W. As at T.

X. As the ſecond and third quaver are both in the harmony of the firſt, the firſt and ſecond, or the firſt and third may be accompanied at pleaſure.

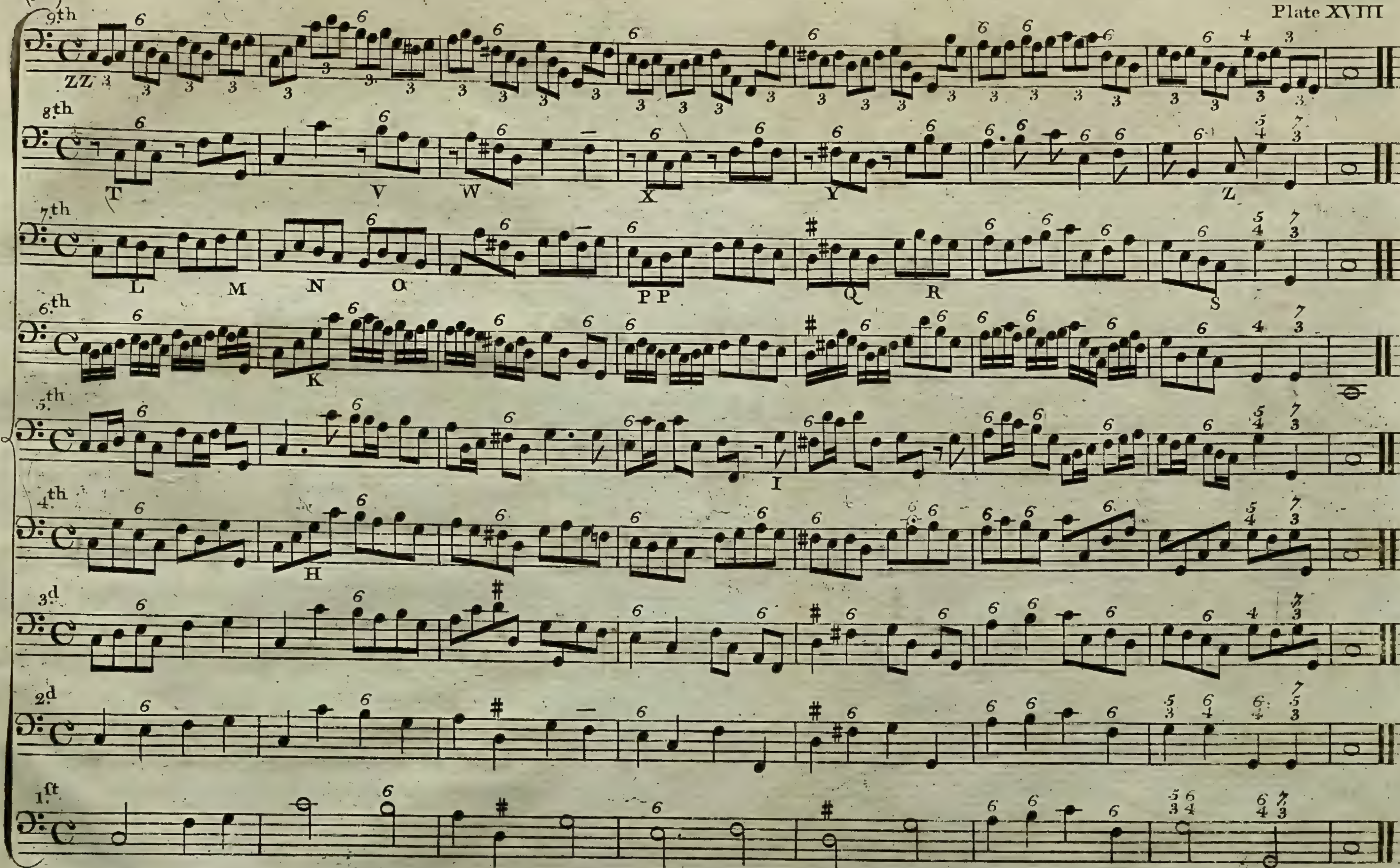
Y. The ſame rule as at V.

Z. This note muſt be accompanied with the common chord, as it riſes a fifth to the next note, and alſo precedes the final cloſe.

ZZ. The firſt of every three quavers to be accompanied throughout the whole.

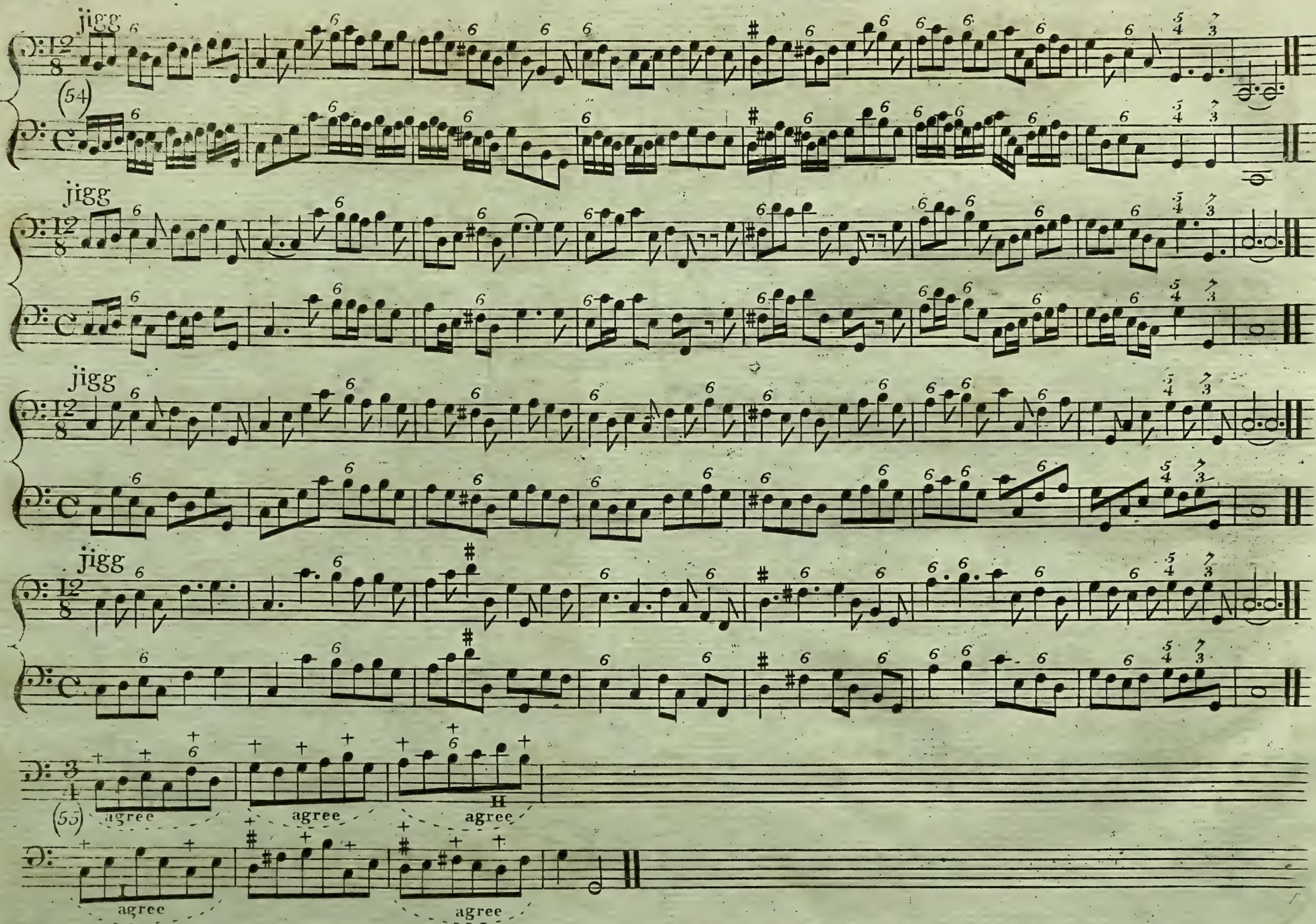
PLATE XVIII.

How



(53) The 5th Thorough Bafs above written in the Alla Breve Time.




jigg
(54)
jigg
jigg
jigg
(55)
agree
agree
agree
agree
agree

How to accompany Jig Time.

Jig time being only a variation on common or on triple time, I have in the example (54) tranſcribed four of the nine baſſes from the other example, and placed their variations in common jig time over them, where the ſtudent may have an opportunity of comparing them together, which will be ſufficient for his knowledge.

N. B. That the ſame rules given for the one are exactly obſerved in the other.

Of Triple Time, and of the Diviſions and Variations on it.

In triple time likewiſe, when the thorough-baſs is varied with quavers and ſemiquavers, the firſt note of every crotchet is to be accompanied with the ſame rules that were ſet down for the common time.

But, as here, inſtead of four we have only three crotchets in a bar, we muſt carefully examine whether all the three be of one harmony, or the two firſt of one harmony and the other two of another, or, laſtly, each of a diſtinct harmony.

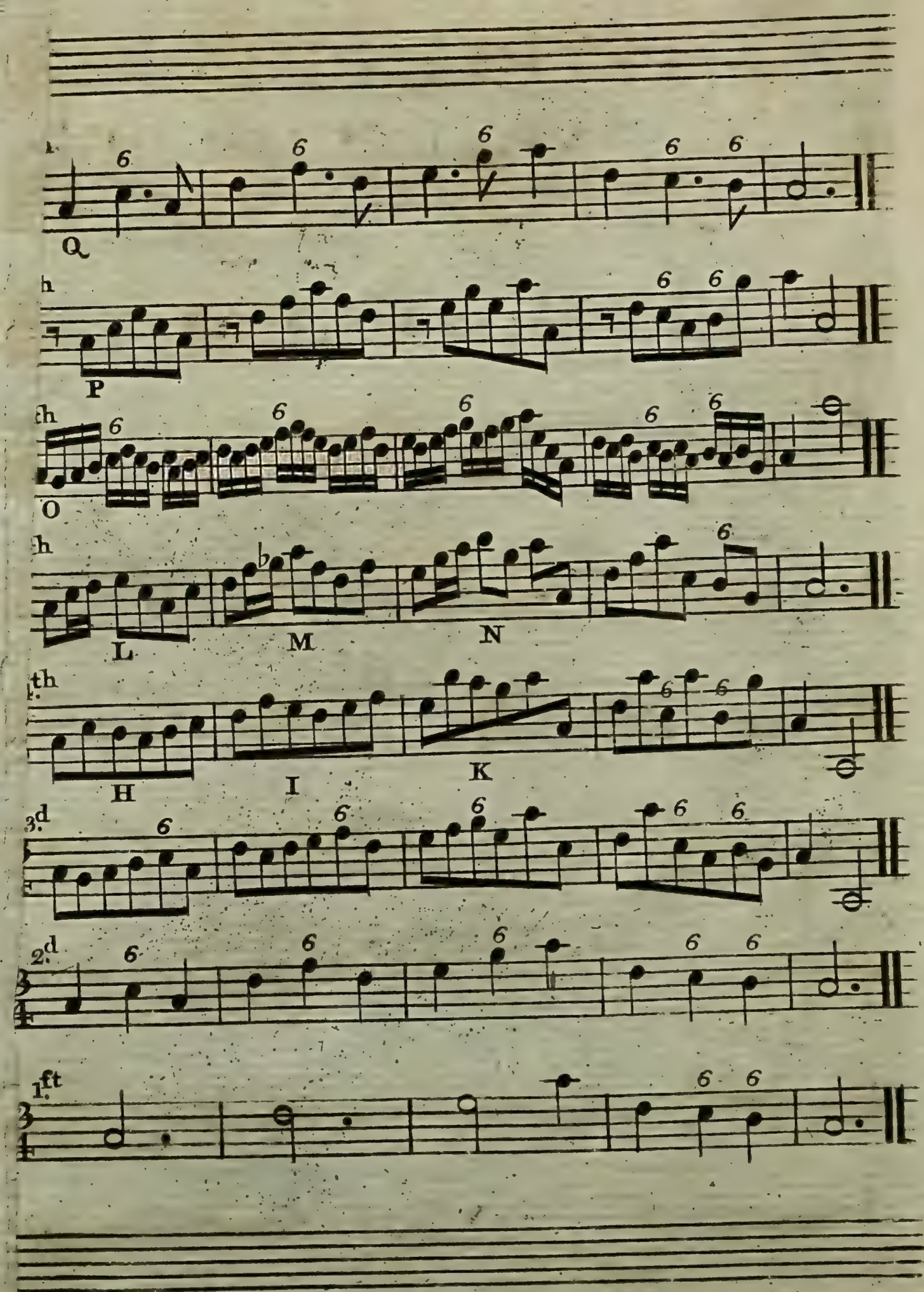
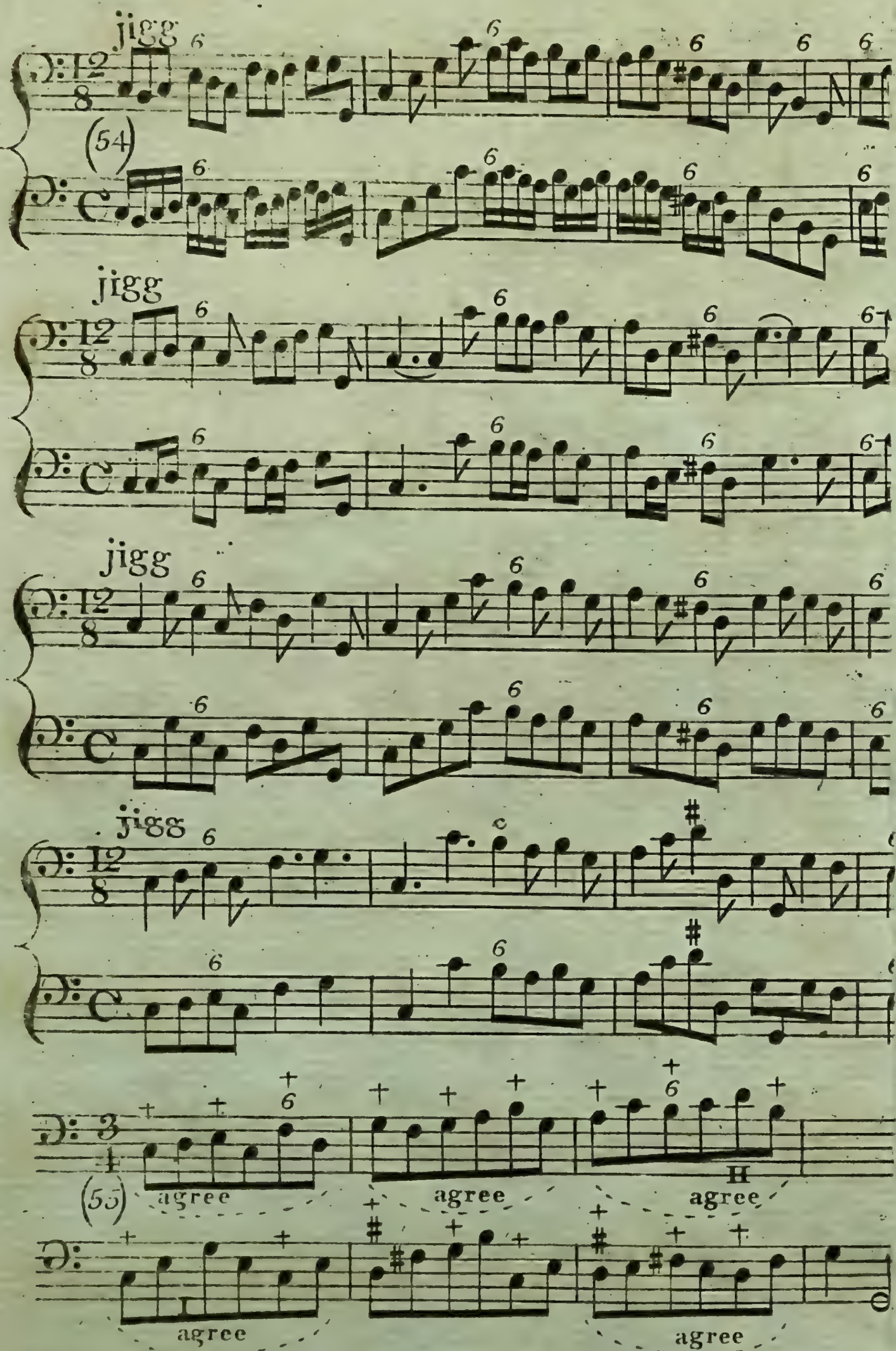


Plate XIX



It will be known by obferving whether the laft quaver of the fecond or third crotchet agrees with the firft quaver of the firft.

It agrees when it is its unifon or its third (55).

H. When the fecond crotchet of a harmony, that has the chord of the fixth, begins with a quaver which is a third to the firft crotchet, then the chord is to be poftponed to the next note †.

I. The fecond crotchet is not to be accompanied, as it begins with a quaver, which is a fifth to the firft.

Let us examine the eight different thorough-baffes, varied upon a ground (56), in imitation of thofe that were feen in common time.

Annotations to (56).

H. In this bar, as the fecond and third crotchet begin with a difcordant quaver, the chord is to be poftponed until the laft quaver in the bar; fo that the firft and laft quaver are only to be accompanied.

I. The fame as at H.

K. The fecond crotchet of this bar, beginning with a quaver that doth not agree with the firft quaver of the harmony, is not to be accompanied, but the chord to be poftponed to the following quaver.

† To be explained in the theory.

L. The

L. The ſecond crotchet beginning with a quaver, which is a fifth to the firſt, the chord is to be omitted until we come to the beginning of the third crotchet.

M. The ſame as at L.

N. We are not to ſtrike the begining of the ſecond crotchet, becauſe it begins with a fifth; but we are under a neceſſity of ſtriking a chord to the following quaver, becauſe the third crotchet begins with a new harmony, which occaſions the difference between this and the two preceding bars, each of which conſiſted of one harmony only.

O. The firſt of every four ſemiquavers to be accompanied.

P. As the firſt crotchet begins with a reſt, the chord is to be ſtruck with the firſt and ſecond quaver; and alſo to the fifth, as it is the beginning of the third crotchet.

Q. In ſuch movements the right and left hand are to ſtrike exactly alike, every note being accompanied.

Of quick Triple Time.

This time is differently accompanied from the above mentioned, on account of its quickneſs; in which the chords are to be ſtruck only twice in each bar, unleſs figured otherwiſe (57).

And the example under it ſhews, that when common triple time is played quick it is to be accompanied like the former.

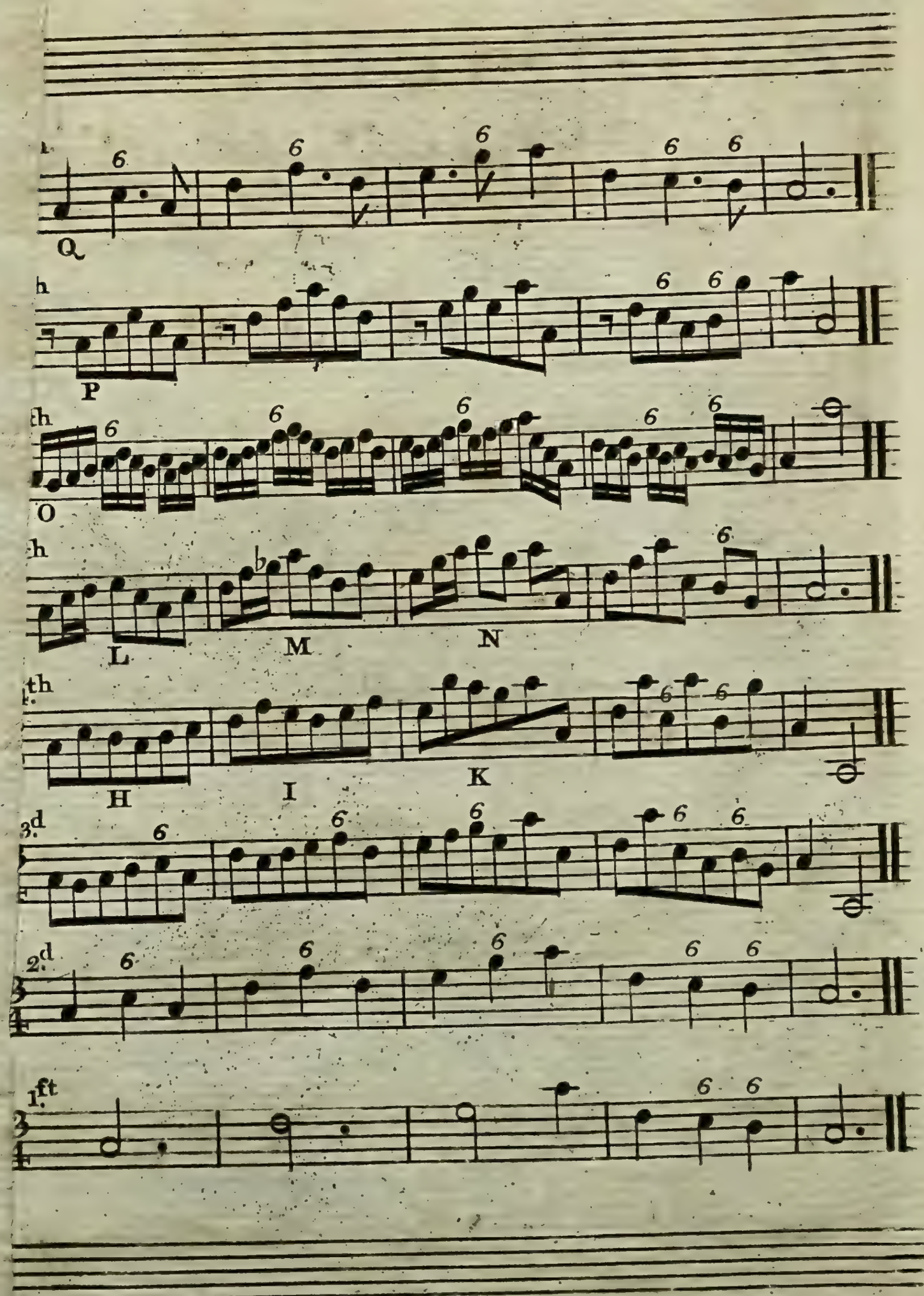
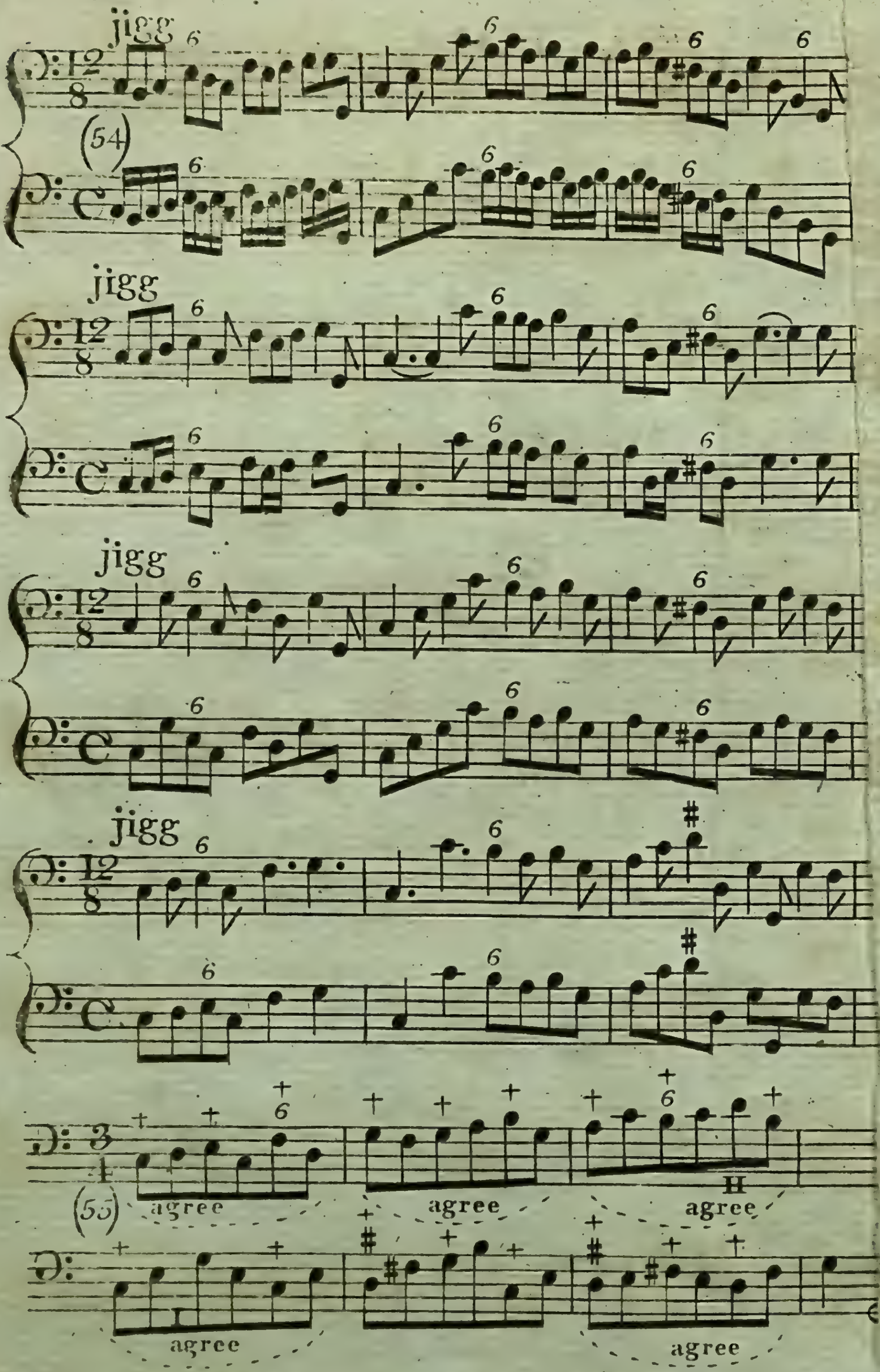


Plate XIX



Annotations to (57).

H. In this bar, as the ſecond quaver is the diſcordant note, the firſt and laſt are only to be accompanied, they agreeing together.

I. The ſecond quaver is to be accompanied rather than the third, contrary to what has been done in the preceding bar, becauſe the third quaver begins with a ſemiquaver, which is a third to the firſt in the bar, having the chord of the ſixth.

K. In paſſages of this kind, (being preceded by a reſt) the firſt of the two quavers is only to be accompanied.

L. Here both are accompanied, on account of the figures.

M. Theſe ſhort notes are ſeldom or never accompanied, on account of their ſwiftneſs, unleſs figured.

N. The ſecond quaver being accompanied, as it riſes a fourth from the preceding note, occaſions three chords to be ſtruck in this bar.

N. B. Much more might be ſaid concerning the method of applying the chords properly to the various movements of baſſes; but what has already been obſerved will be ſufficient to give the ſtudent an idea how to conduct his practice in other caſes, where his ear and genius muſt be his guides.

PLATE XX. When

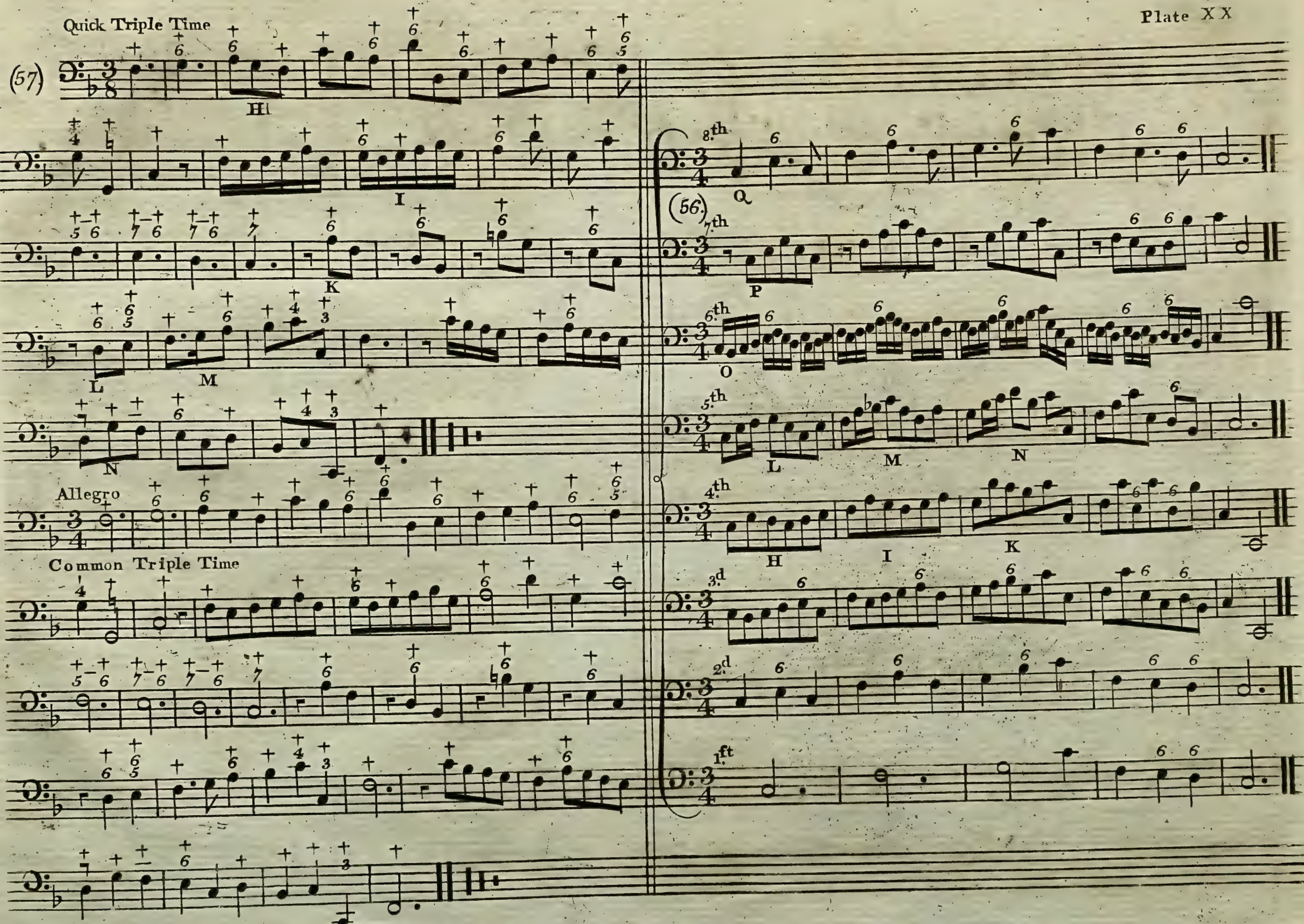
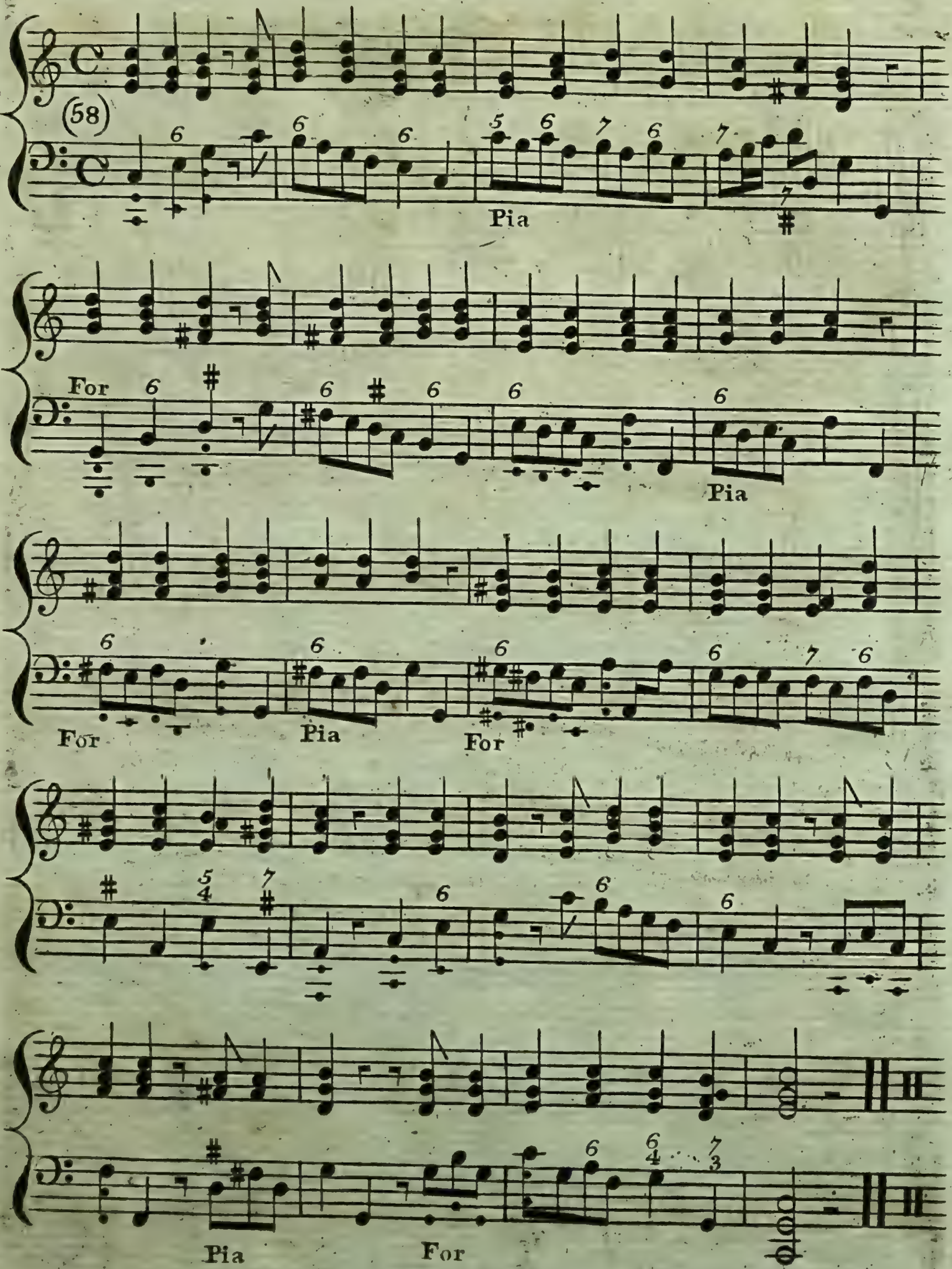

(57)
Quick Triple Time
Allegro
Common Triple Time
(56)
8th
7th
6th
5th
4th
3d
2d
1st

Plate XXI



When Octaves ſhould be uſed with the Left Hand.

I have not mentioned the uſe of octaves with the left hand before this time, on purpoſe that the ſtudent might acquire a good habit of fingering the baſs-notes ſingly before he attempted them, being very dangerous to be meddled with too ſoon: But now he may begin to uſe them, though ſparingly, and very rarely with any note ſhorter than a crotchet: And as the uſe of ſuch octaves is only deſigned to give an additional force to ſome particular notes, they ſhould ſeldom be introduced but in full pieces, when all the inſtruments play aloud; but omitted in ſuch parts as are played ſoft.

And, in order to make thoſe ſoft parts ſtill more tender and ſoothing, it will be proper to leave out the octaves in the chords above, eſpecially in the chord of the ſixth; and in ſome caſes to leave out the chords altogether; ſo that when the loud parts return, by giving the octaves below and the full chords above, it may appear as if the harpſichord had the faculty of increaſing and decreaſing in ſound, like violoncellos, baſſoons, &c.

In

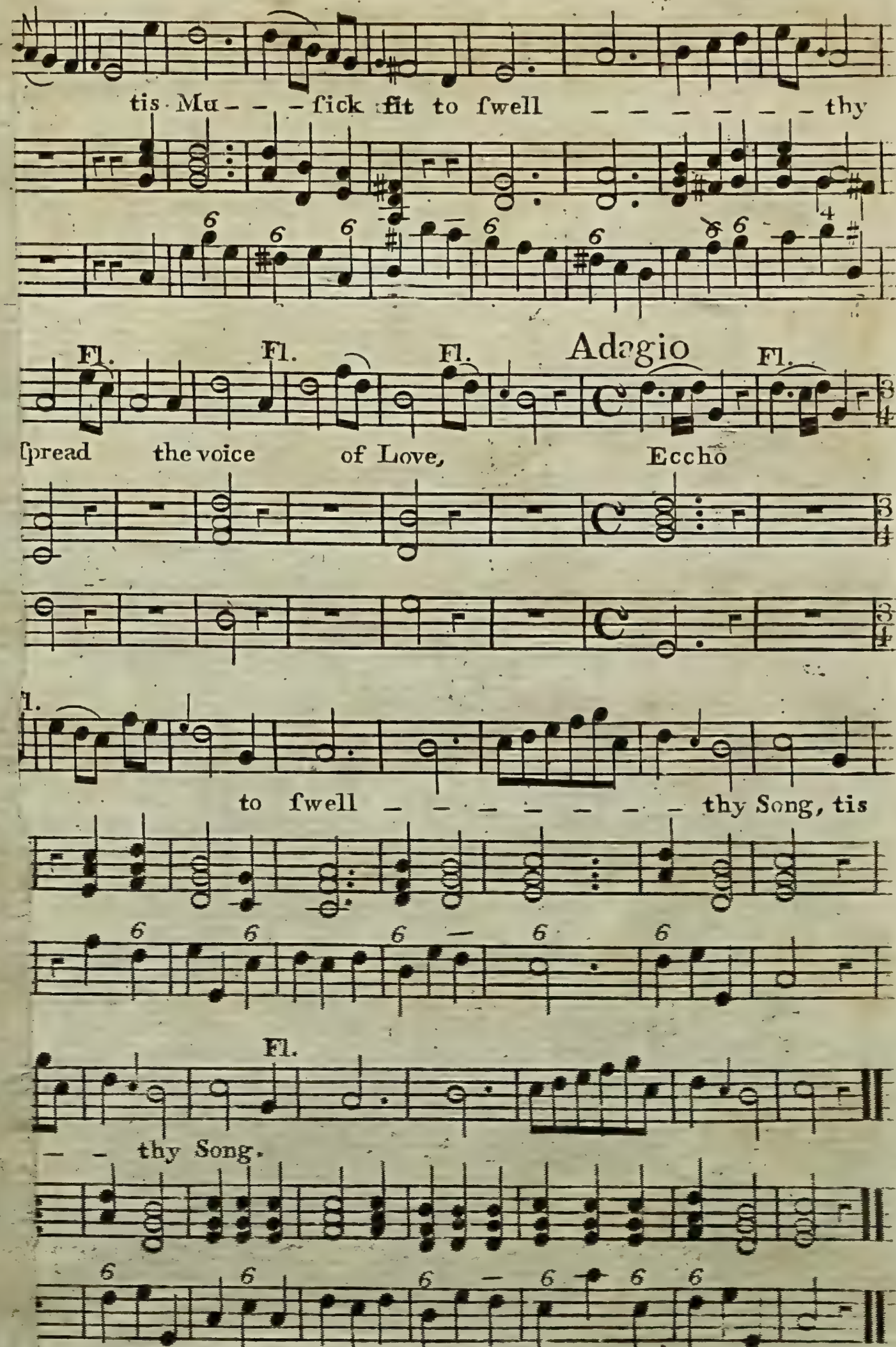
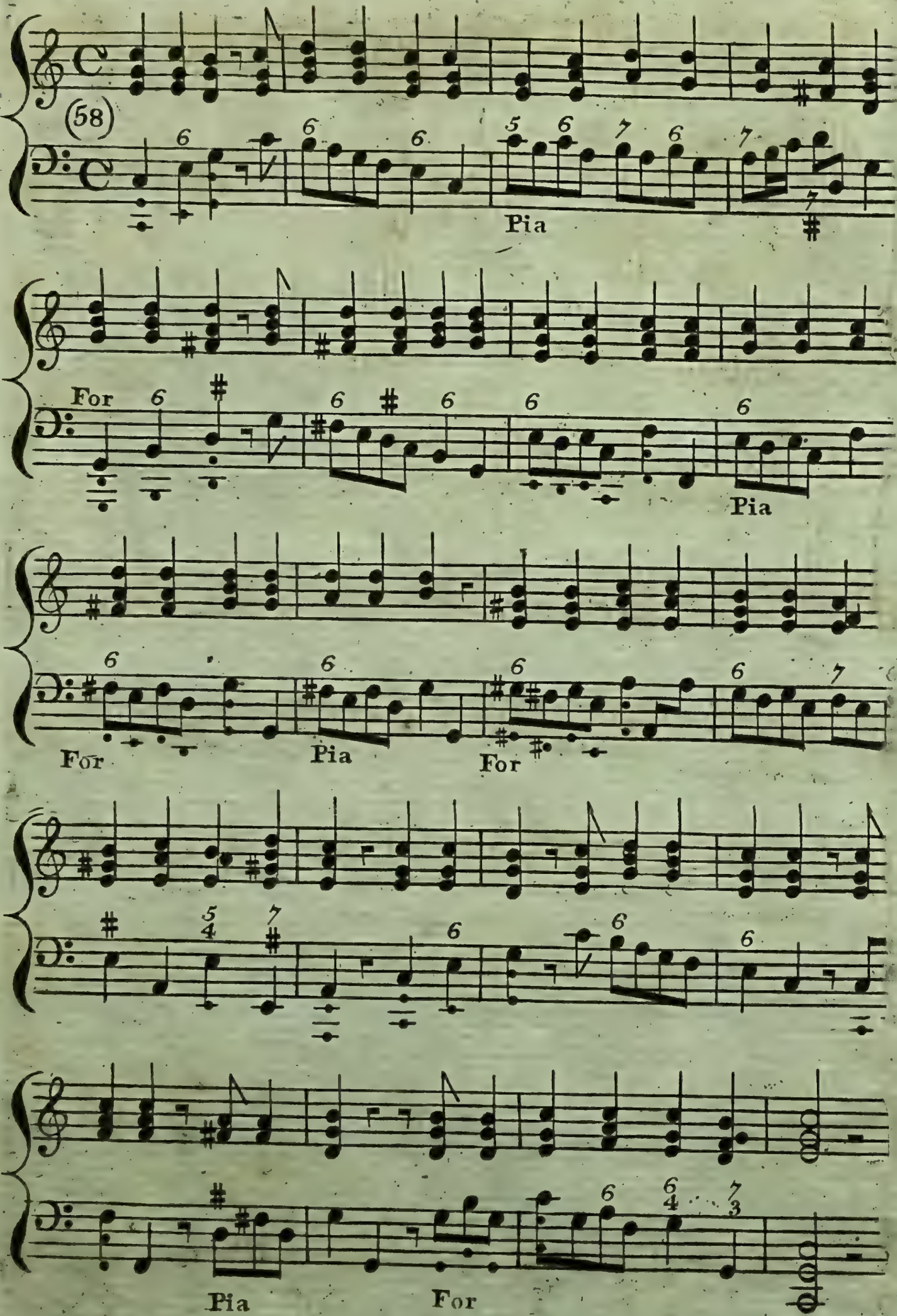


Plate XXI



In theſe very loud and noiſy places it will not be amiſs to add to the octaves below the fifths alſo, though only to ſome long notes bearing the common chord, particularly ſuch as begin or end ſome remarkable paſſage, or at the end of final cloſes. However, the genius of the performer is the beſt director in theſe matters.

N. B. The example (58) will furniſh an inſtance of this kind.

What Choice of Thorough-Baſſes ſhould be made by the Practitioner, when he is Maſter of what is paſt.

Till the practitioner has acquired a habit of judging by his ear what chords are required to accompany many common paſſages of thorough-baſs, (which habit is the conſequence of playing often the ſame paſſages with the ſame chords) he ſhould not venture on any compoſer's works without the recommendation of ſome experienced maſter, for correctneſs of figures.

Among the many that are to be found of this kind, I recommend all Corelli's (beſt edition) and all Geminiani's works; the laſt, particularly, having taken great pleaſure in rendering this article complete; and Abel has done the ſame.

N. B. If he finds now and then ſome chords with their figures inverſed, viz. inſtead of $\substack{4\\2}$ $\substack{9\\4}$ $\substack{7\\4\\2}$ &c. thus $\substack{2\\4}$ $\substack{4\\9}$ $\substack{7\\4\\2}$, he is not to be alarmed at the difference; for if the chords conſiſt of the ſame figures, it matters not which way they are marked: Some compoſers have thereby meant to point to the performers in which of the three ways ſuch chords ſhould be taken.

*** When *taſto ſolo* is written under the baſs-notes, it ſignifies, that ſuch notes are to be played without chords, till the word *tutti*, or the figures, ſhew that the chords begin a-new.

How to accompany Songs and Solos for ſingle Inſtruments.

This is one of the niceſt taſks of a thorough-baſs performer; and depends entirely on judgment, taſte, and diſcretion. The firſt thing to be herein obſerved, is, that the performer muſt be a ſervant in every reſpect to the voice; therefore, the thinner the chords the better, and the fewer octaves with the left hand the moſt preferable.

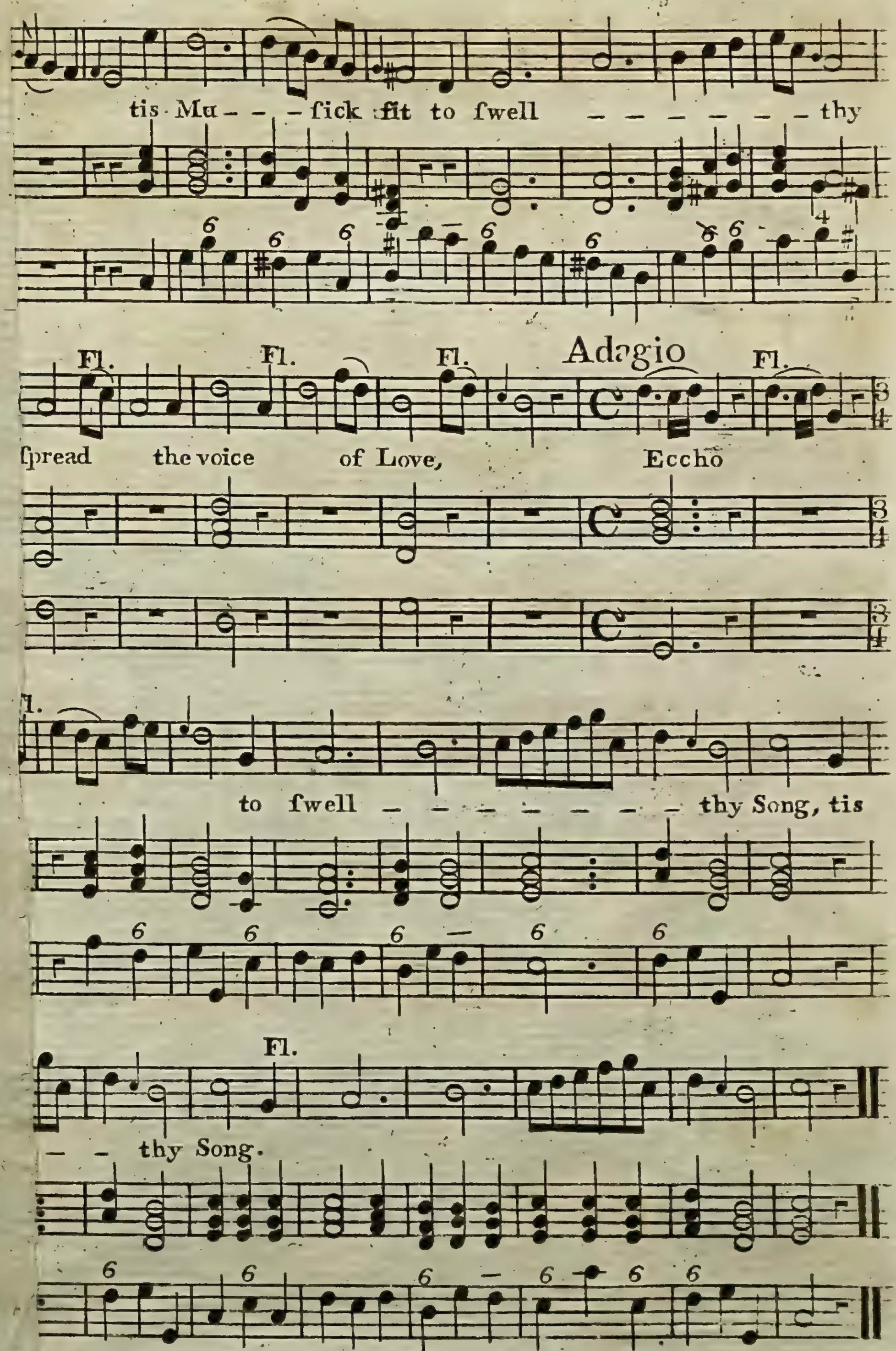
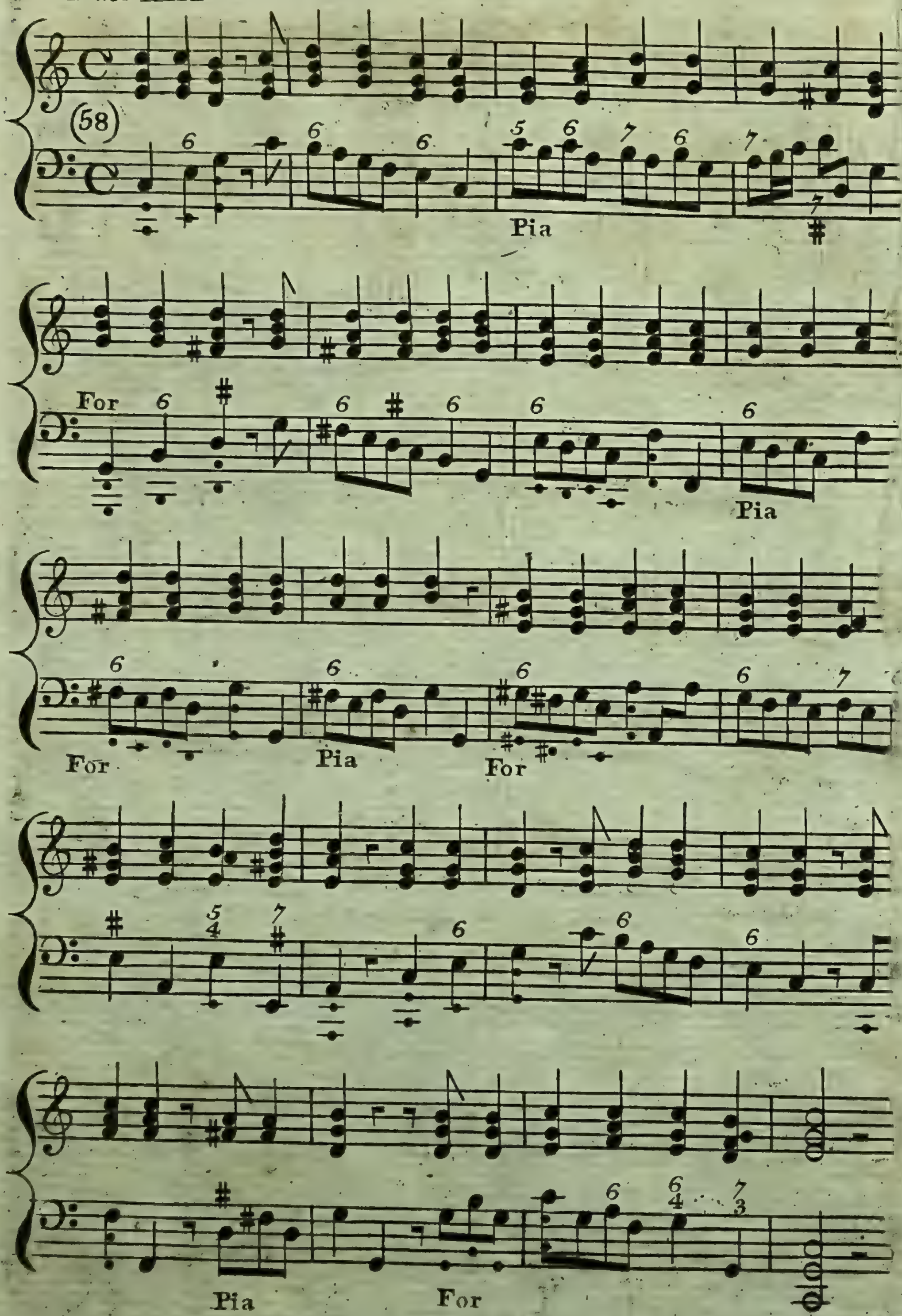


Plate XXI



In the ſecond place, the chords ſhould never be taken much above nor much below the notes of the voice; and, when it can be eaſily brought to bear, the higheſt note of the chord ſhould be that which the voice ſings.

For this reaſon the chords may be taken in any of their different ways, and in any part of the inſtrument. And, provided the voice may be cloſely purſued, a ſkip now and then is permitted.

When ſome words expreſs immenſe tenderneſs (which are ſung very ſoft) a ſingle third or a fifth with the right hand will often be ſufficient: When ſtronger words require a louder ſinging, the number of the chords are alſo to be increaſed; and ſometimes an octave or ſo with the left hand; but moſtly, in the common run, to leave out the octave in the chords, as was done in the ſoft parts of the example (58).

When there is no fiddle nor flute to play the ſymphonies, they ought to be played with the right hand, and the thorough-baſs only to the ſong.

In this kind of playing it is impoſſible to lay the fingers too delicately on the keys, for their very rattling diſturbs a ſinger.

The

The fongs (59) and (60) in Plates XXII. and XXIII. will ferve as examples.

N. B. In printed fongs the figures are generally placed under the bafs-notes, to prevent ther mingling with the words.

To accompany folos for a fingle violin, flute and violoncello, &c. requires much of the fame nicety, only the chords need not be moved, fo as to make the higheft note that which they play, unlefs fome paffages were to be fet in their deepeft notes, and continue there fome confiderable time; for then the chords muft be tranfpofed low, to avoid the hearing of high notes in the bafs whilft the treble is playing deep ones.

How to accompany Recitatives.

This part of thorough-bafs, to thofe that are not accuftomed to it, is ftill more difficult than any of the reft; though, when once grown familiar, it becomes one of the eafieft: It confifts in filling up the harmony as much as poffible; and therefore the left hand ftrikes the chords in it as well as the right.

Care muft be taken not to ftrike abruptly, but in the harpeggio way, laying down the fingers in the chords harplike, *i. e.* one after another, fometimes flow, other times quick, according as the words exprefs either common, tender, or paffionate matters :

For

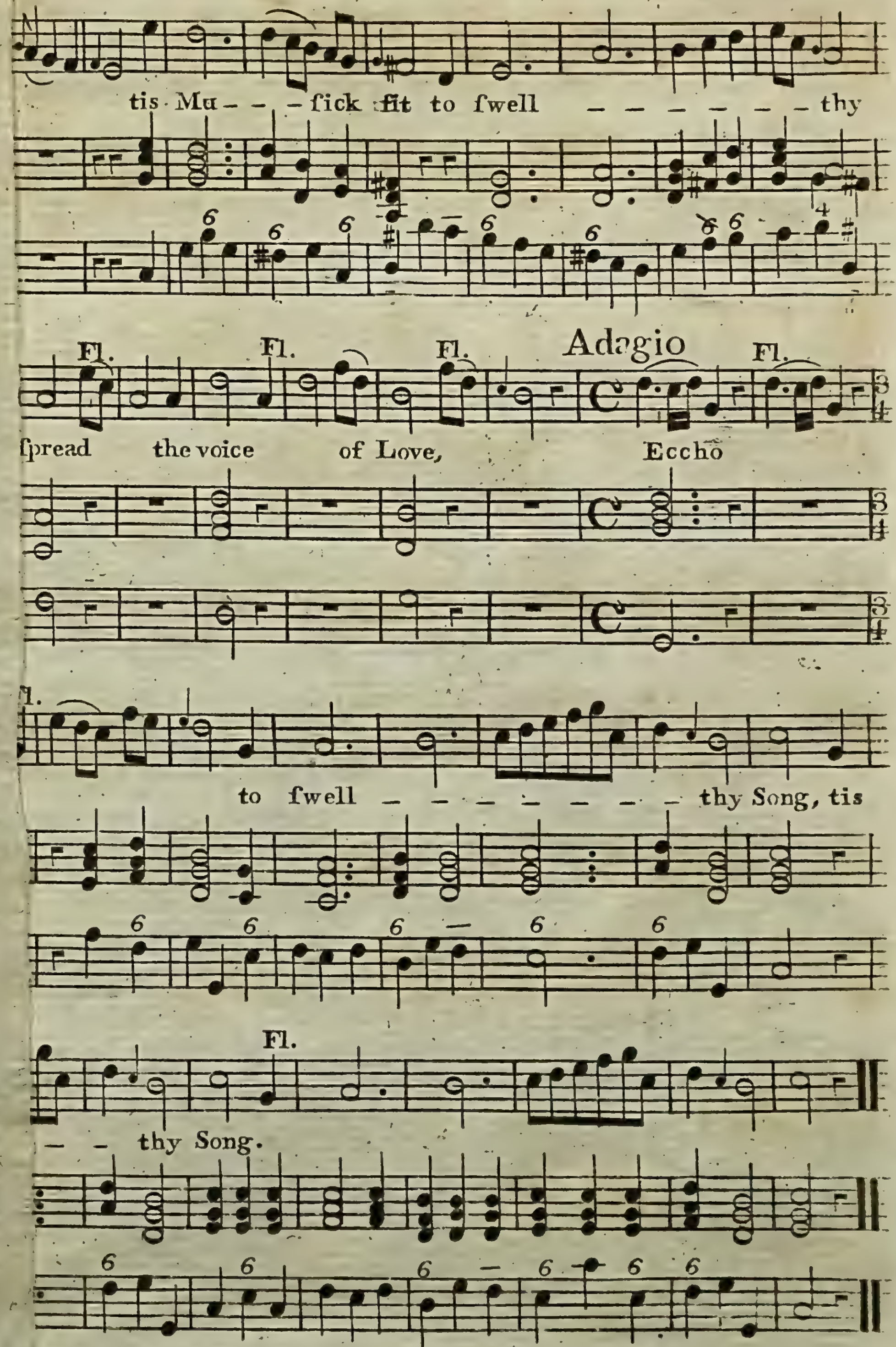
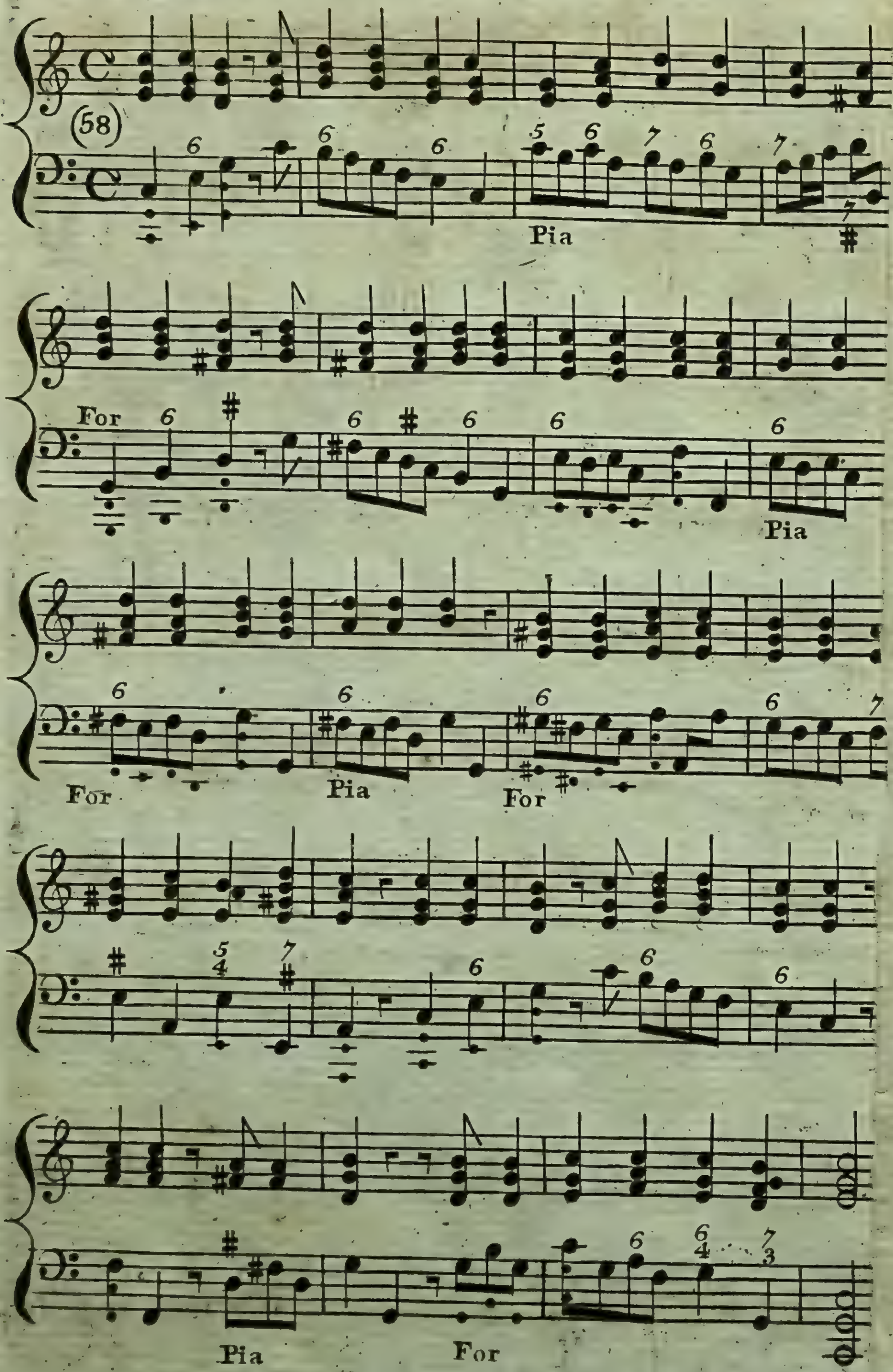


Plate XXI



For example; for common ſpeech a quick harpeggio; for the tender a ſlow one; and, for any thing of paſſion, where anger, ſurpriſe, &c. is expreſſed, little or no harpeggio, but rather dry ſtrokes, playing with both hands almoſt at once.

The abrupt way is alſo uſed at a *punctum* or full ſtop, where the ſenſe is at an end.

But, as all inſtructions are of little force without an example, the cantata (Plate XXIV.) where, under the recitatives, I have written at length the manner that they ſhould be accompanied, may be looked upon as a ſpecimen how to accompany others.

The Concluſion.

I cannot conclude this work more to the purpoſe, than by obſerving, that the ſtudent ought not to ſtop here, but ſhould likewiſe procure the aſſiſtance of an experienced maſter; for there are ſeveral embelliſhments uſed, in order to ſet off playing, which cannot be well expreſſed in writing, and are only to be attained by carefully obſerving the method of a good performer.

FINIS.

PLATE XXII.

Song with a Flute.

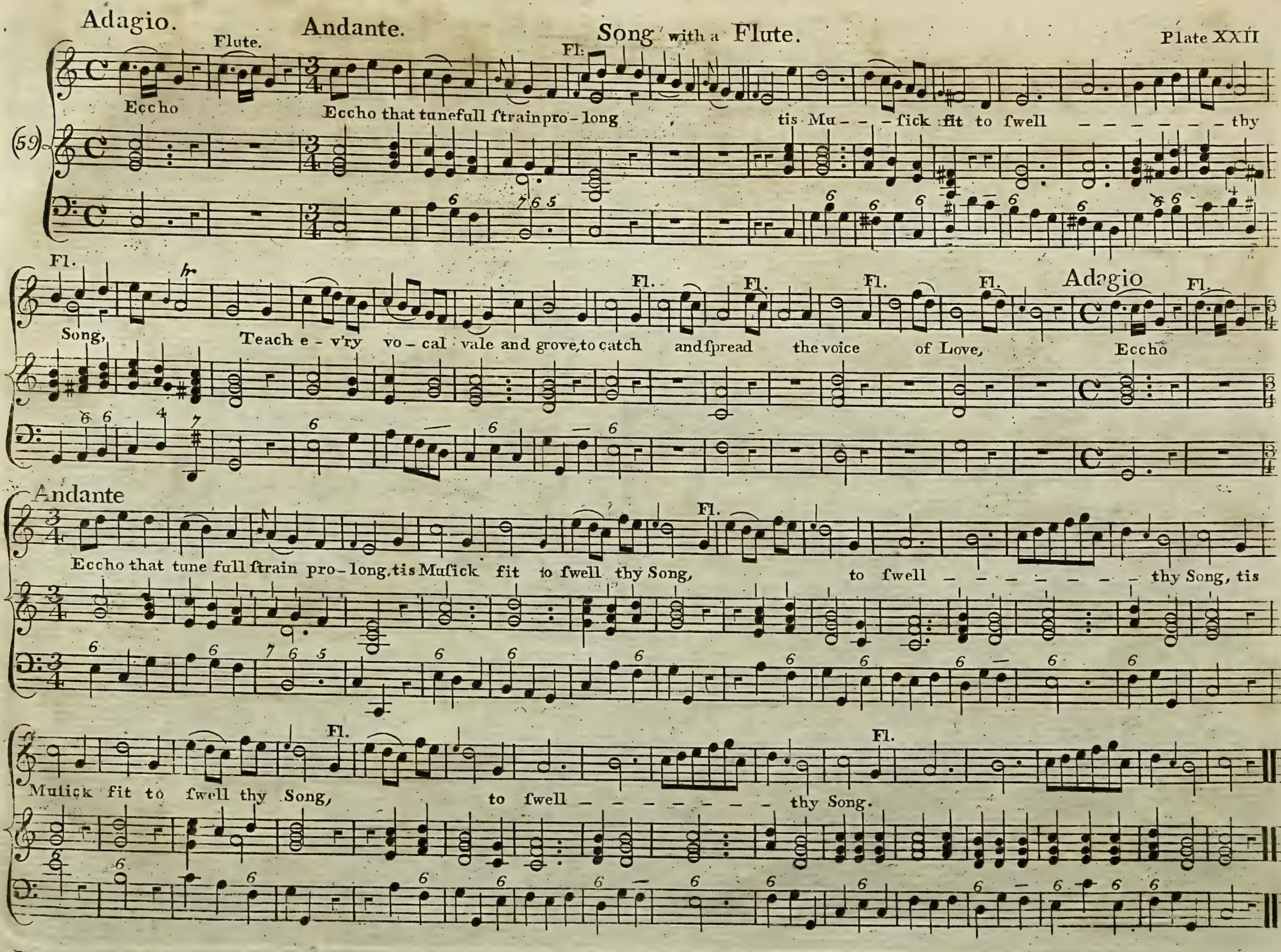


Plate XXIII

Song with Violins Unison

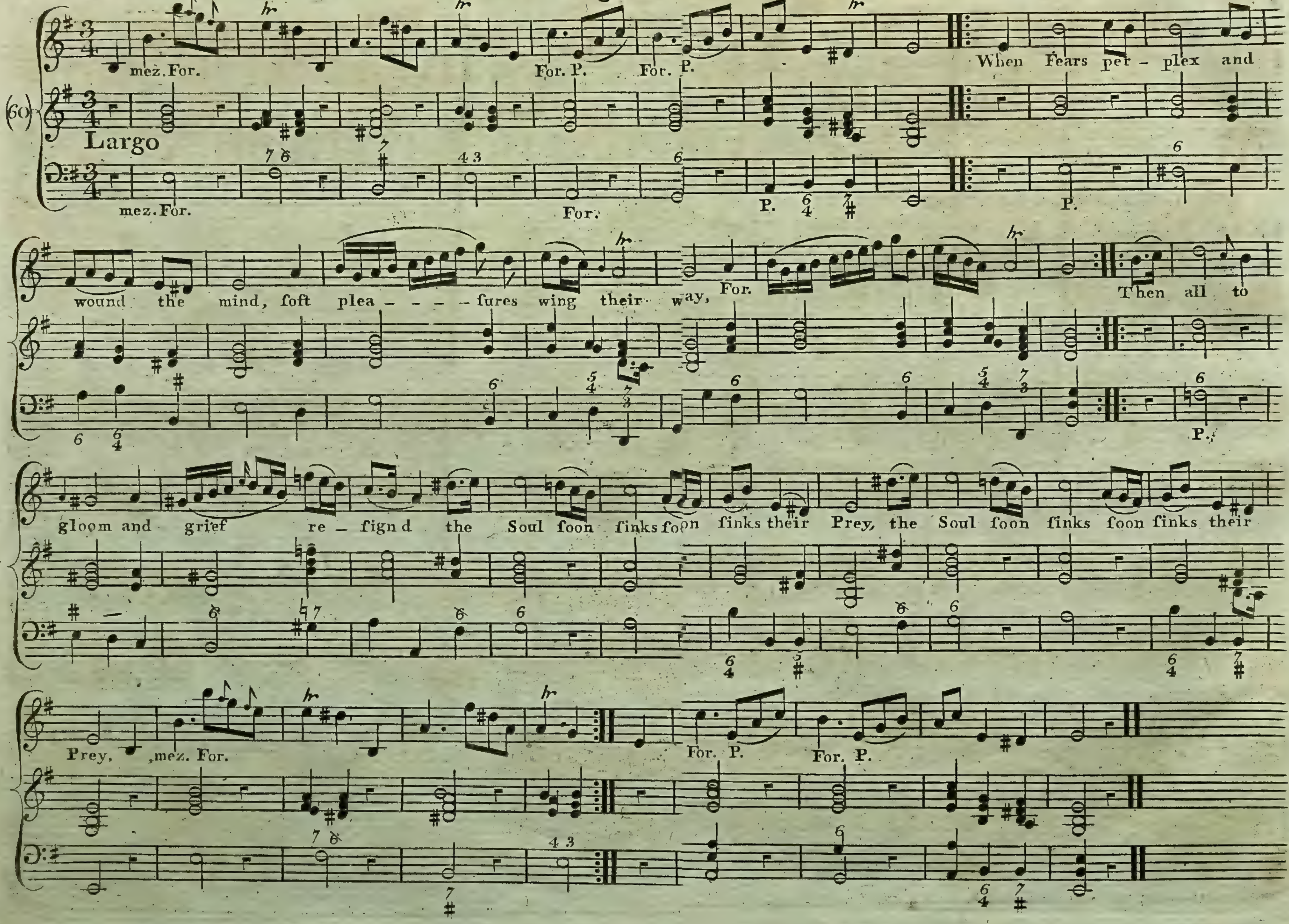
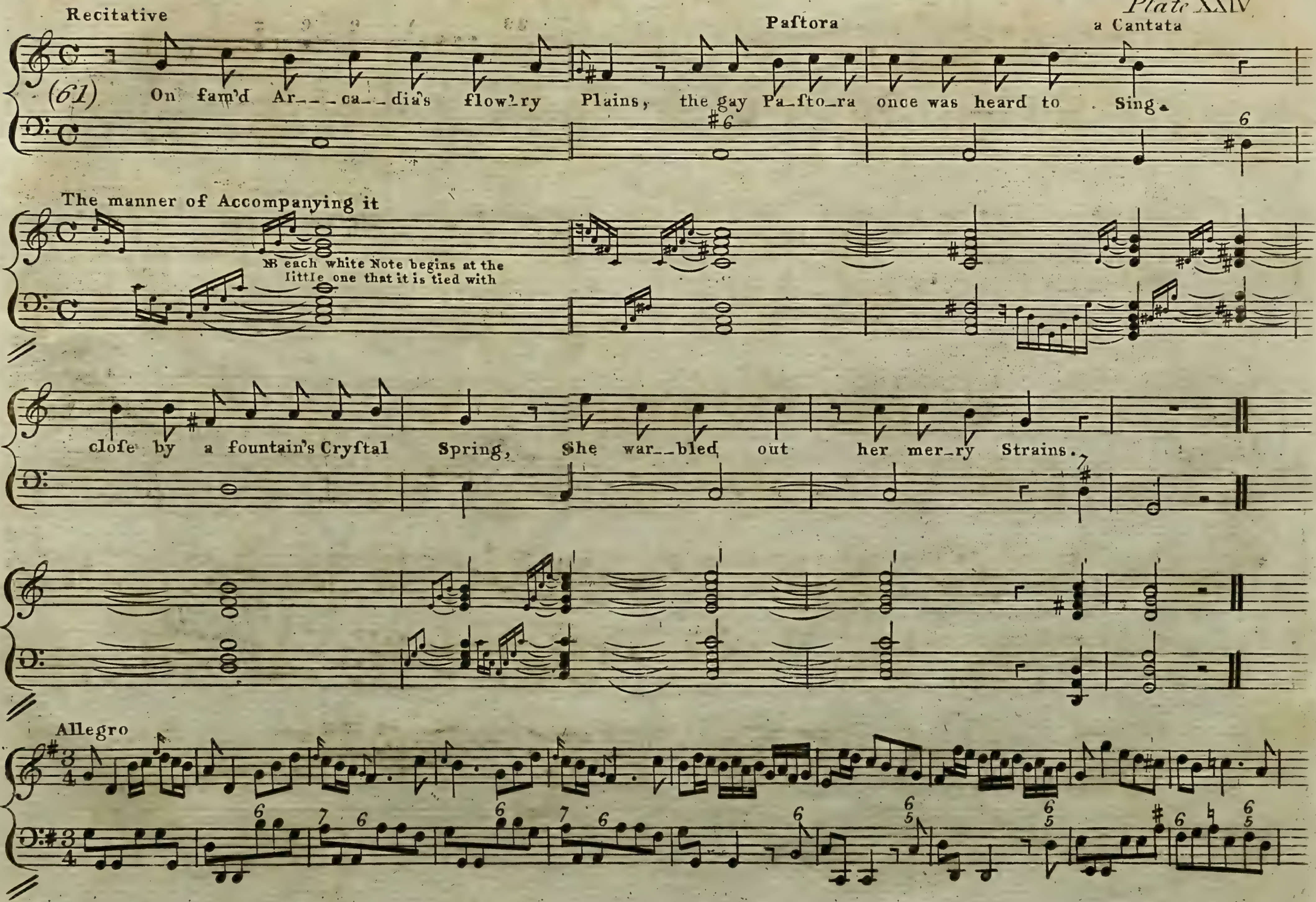
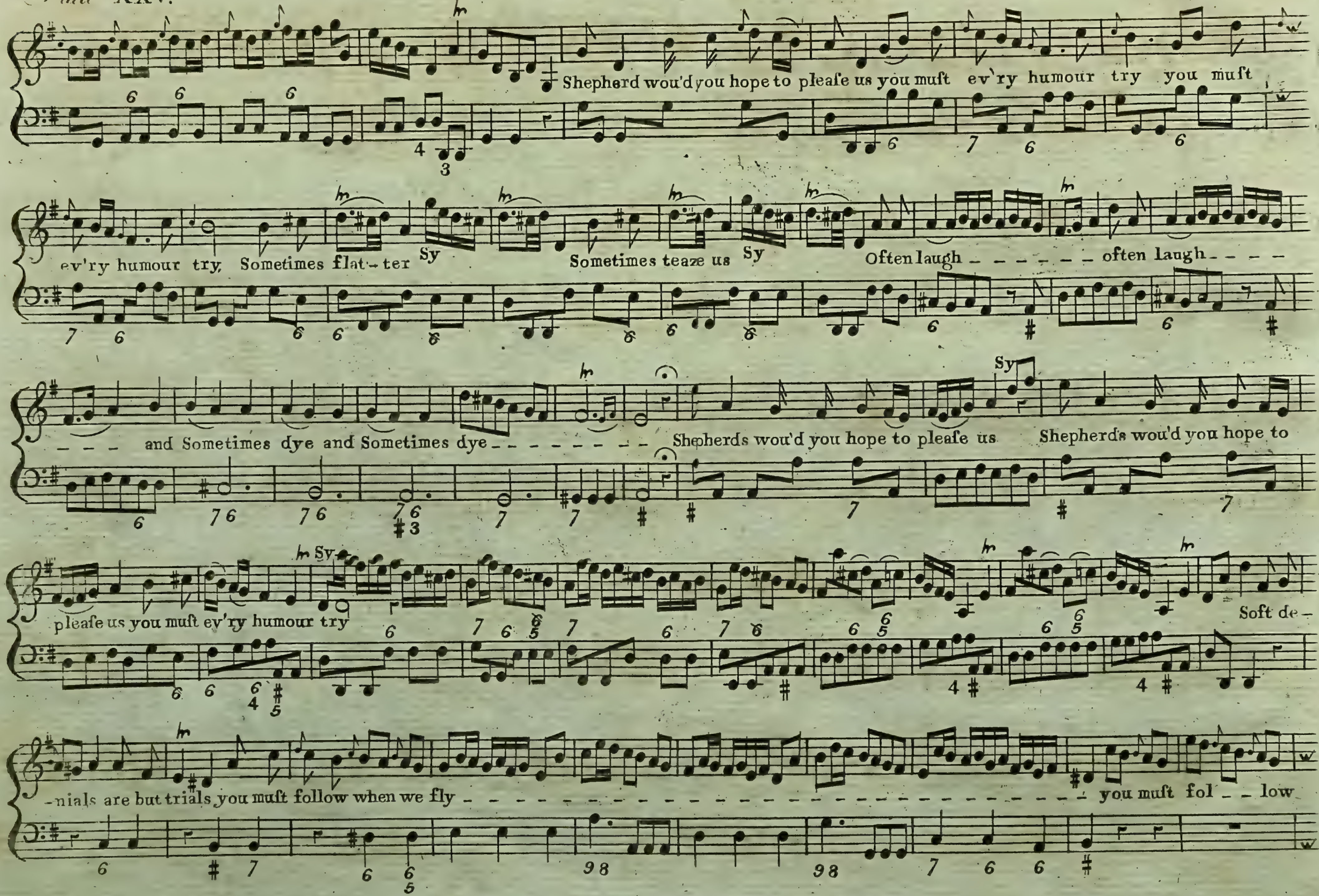
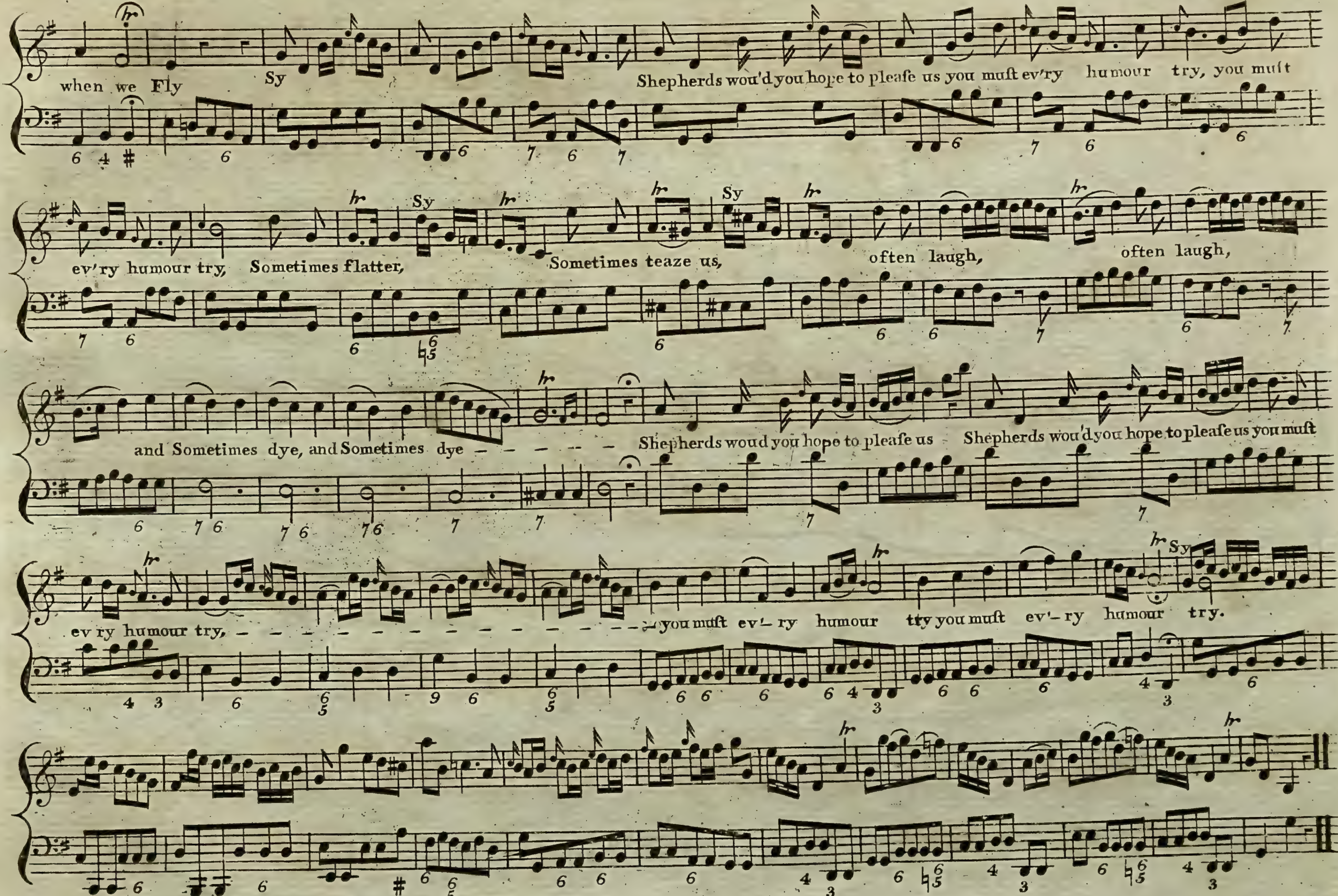


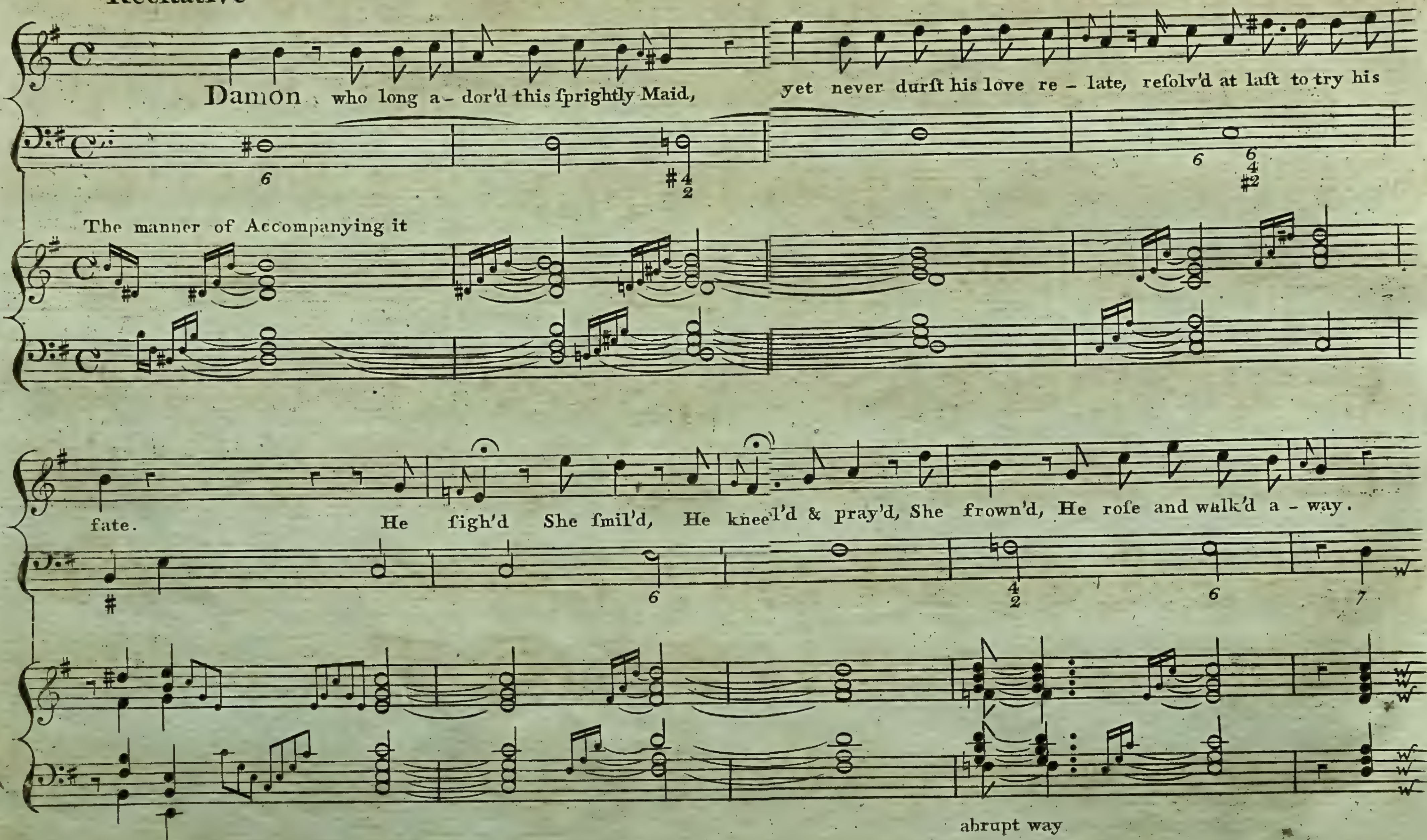
Plate XXIV

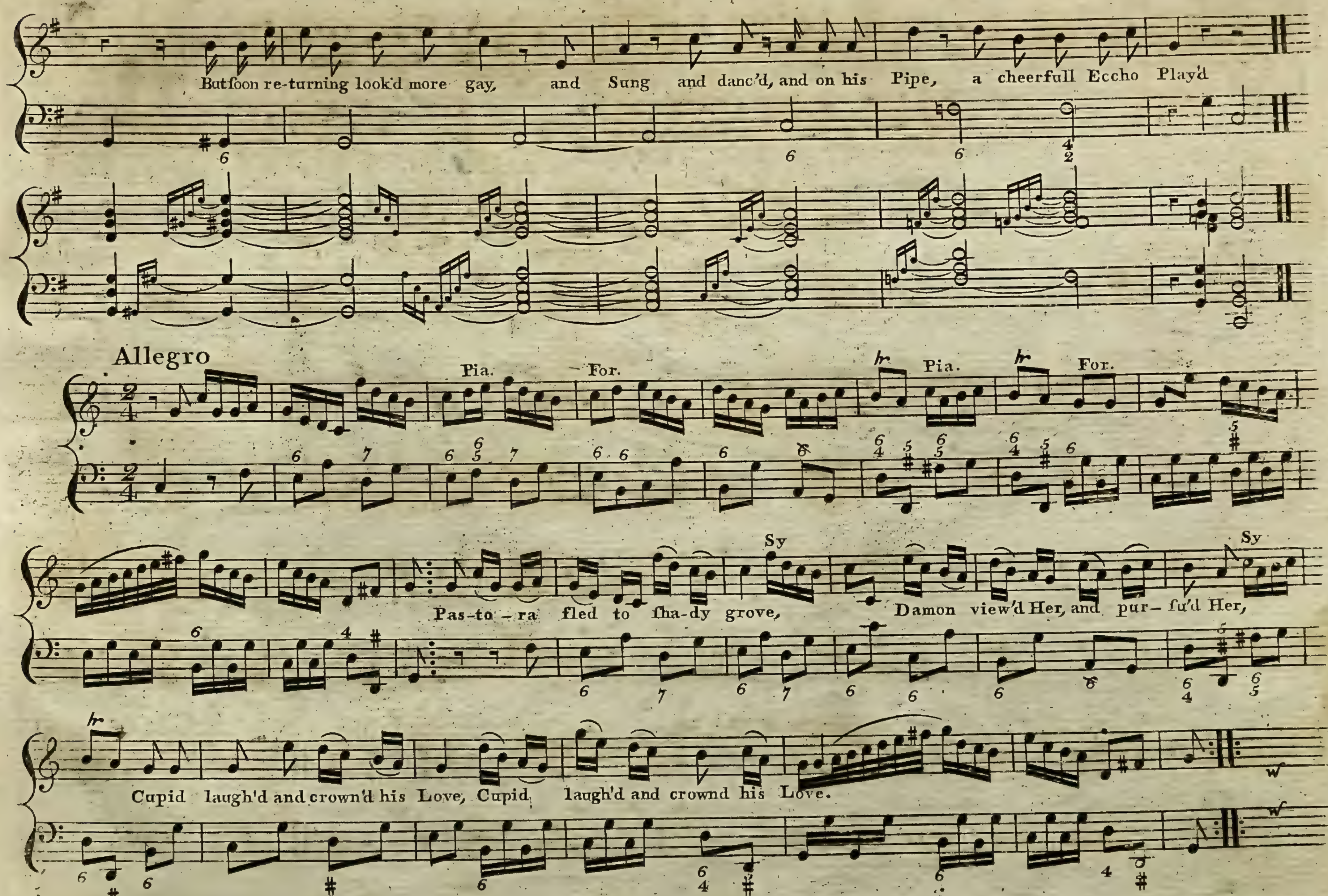

Recitative
Paftora
a Cantata
(61)
On fam'd Ar___ca__dia's flow'ry Plains, the gay Pa_fto_ra once was heard to Sing.
The manner of Accompanying it
NB each white Note begins at the little one that it is tied with
clofe by a fountain's Cryftal Spring, She war__bled out her mer_ry Strains.
Allegro

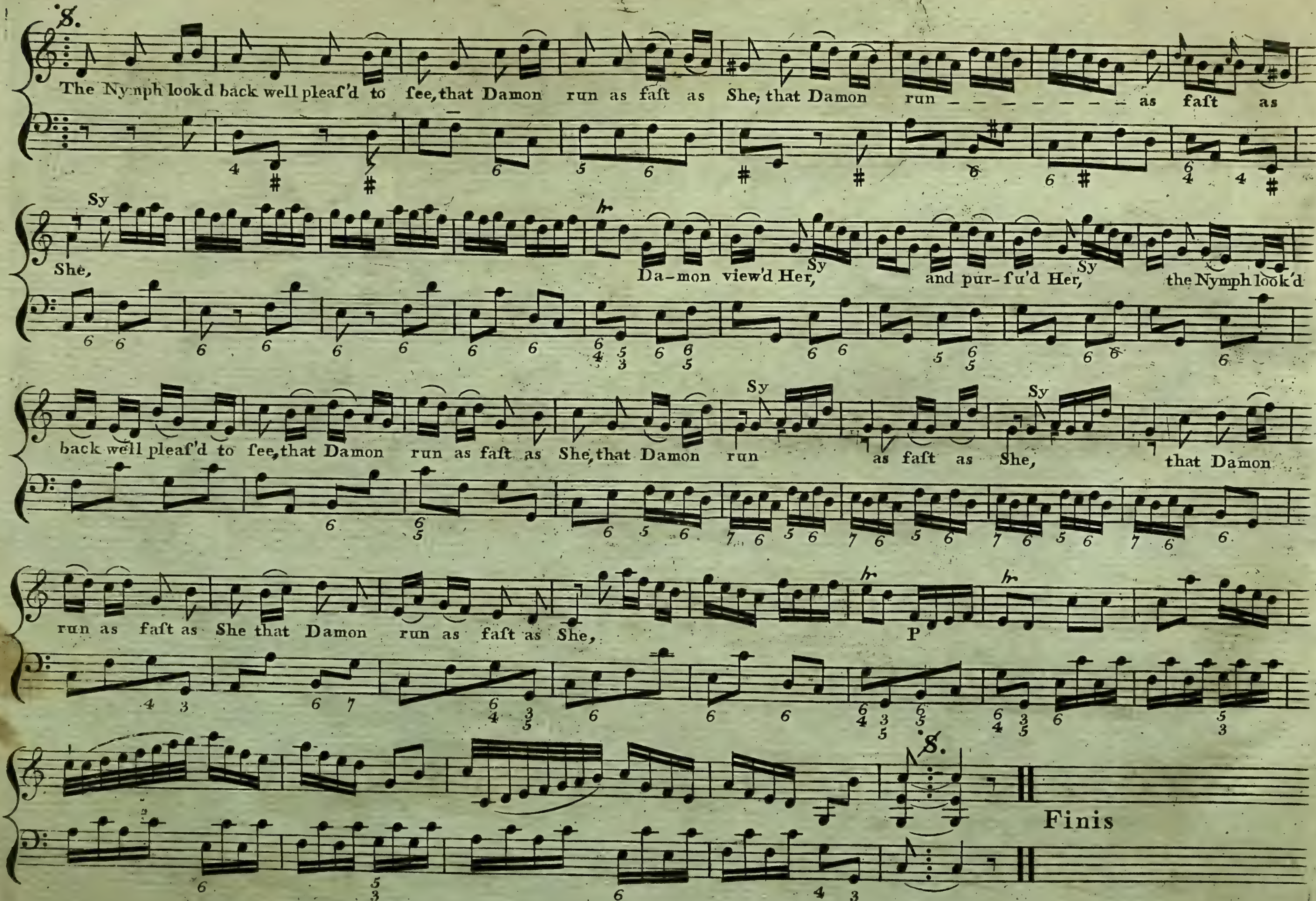

Shepherd wou'd you hope to pleafe us you muft ev'ry humour try you muft
ev'ry humour try, Sometimes flat - ter Sy Sometimes teaze us Sy Often laugh - - - - - - often laugh - - - -
- - - and Sometimes dye and Sometimes dye - - - - - - - - Shepherds wou'd you hope to pleafe us Shepherds wou'd you hope to
pleafe us you muft ev'ry humour try Soft de -
-nials are but trials you muft follow when we fly - - - - - - - - - - - - - - you muft fol - - low


when we Fly
Shepherds wou'd you hope to pleaſe us you muſt ev'ry humour try, you muſt
ev'ry humour try, Sometimes flatter, Sometimes teaze us, often laugh, often laugh,
and Sometimes dye, and Sometimes dye
Shepherds woud you hope to pleaſe us Shepherds wou'd you hope to pleaſe us you muſt
ev'ry humour try, you muſt ev'-ry humour try you muſt ev'-ry humour try.

Recitative


Damon who long a - dor'd this ſprightly Maid, yet never durſt his love re - late, reſolv'd at laſt to try his
The manner of Accompanying it
fate. He ſigh'd She ſmil'd, He kneel'd & pray'd, She frown'd, He roſe and walk'd a - way.
abrupt way


But soon re-turning look'd more gay, and Sung and danc'd, and on his Pipe, a cheerfull Eccho Play'd
Allegro
Pia.
For.
Pia.
For.
Sy
Pas-to-ra fled to shady grove, Damon view'd Her, and pur-su'd Her,
Sy
Cupid laugh'd and crown'd his Love, Cupid laugh'd and crownd his Love.


The Nymph look'd back well pleaf'd to fee, that Damon run as faft as She, that Damon run — — — — — — as faft as
She, Da-mon view'd Her, and pur-fu'd Her, the Nymph look'd
back well pleaf'd to fee, that Damon run as faft as She, that Damon run as faft as She, that Damon
run as faft as She that Damon run as faft as She,
Finis